The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 1, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

THE COMPLIMENTS OF THE SEASON

SAMUEL SHIPMAN

and

CLARA LIPMAN

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1918, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by FRANK QUEEN, 1853

NEW YORK, JANUARY 1, 1919

VOLUME LXVI—No. 47
Price, Ten Cents, $4.00 a Year

BOSTON BARS VULGAR SHOWS

MAYOR ISSUES INSTRUCTIONS

BOSTON, Dec. 28.—Mayor Peters has put the bars up against the presentation of risque and spicy shows here, his action being the result, it is stated, of the manner in which a number of attractions have been exploited here recently, and is accepted by managers as a warning against further appeals to what might be termed the vulgar tastes of theatre patrons.

The Mayor does not intend that there shall be staged in this city any show one cannot take his wife or children to see with confidence of their not being shocked. To this end he has prepared the following "Regulations governing the theatres, moving picture halls and other places of amusement":

1. Performances of every kind must always be governed by the dictates of propriety and refinement. Obviously, among other things, such features as the following would be thus excluded from performances: (a) Dances that may be construed as vulgar in their conception of execution; (b) the wanton exposure of the female figure; (c) the portrayal of moral perversion; (d) the portrayal of the use of drugs.

2. All performances must be confined to the stage of the theatre. Exceptions to this rule permitted only on authority of the Mayor.

All attempts to get from the Mayor his reasons for issuing the order at this time meet with the one reply, "The rules speak for themselves."

The fact that "Oh Mama," the Shubert-Justine Johnson show carried some highly exciting advertisements, as has also the A. H. Woods production, "Up in Mabel's Room," is said to have convinced him that some action was necessary. Those close to him say he is seizing time by the forelock, believing that a quiet warning such as is contained in his "regulations" is in better taste, is more effective to the theatre managers and more beneficial to the public than the splurge style of a former executive in coming out with a threat to close the theatre unless this or that show was cut to the point of ruination. In other words, the Mayor, they say, seeks to help both patrons and managers rather than advertise his own importance.

It is pointed out that the regulations are in keeping with the best interests of managers and producers and allow reasonable latitude in the staging of shows. An appeal may be made to the Mayor if there be any doubt as to the merits of a particular show. His ruling also serves to give notice that unreasonable bans, such as dancers being compelled to cover their feet, etc., no longer exist.

The ruling is also accepted as an indication that the theatres are to be permitted to run their own business without unwarranted political interference from City Hall.

All managers here were free in their statements that they will comply with the wishes of His Honor.

AL LEICHTER HAS A FIGHT

The more or less tranquil corridors of the fifth floor of the Putnam Building, lost some of their customary tranquility last Saturday afternoon when Al Leichter confided to his neighbors by yells and cries for help that he wasn't enjoying the altercation he was having in his office with Oliver Fiske and Walter Burke, of the Fiske, Burke and Harris act.

And the following Monday, after the arrest of Fiske and Burke by Detectives Dillon and Whalen, of the West Forty-seventh Street Station, Leichter appeared as complainant before Magistrate Ten Eyck in the West Side Court, where he charged that Fiske and Burke had come to his office the previous Saturday, demanded money from him that they were not entitled to, and, upon his refusal to accede to their demands, set upon him and beat him with a cane, as well as their fists, with the result that he (Leichter) lost one perfectly good tooth and was otherwise hurt. After listening to the story of the incident Magistrate Ten Eyck discharged them from custody.

According to Leichter, he booked the Fiske, Burke and Harris act for a Sunday show at the Crescent Theatre, in Brooklyn. Immediately after the first performance of the act Leichter canceled the trio, but did not pay them for the performance because, he says, he did not think they were entitled to the money. The following Saturday just two of the trio (the third member being a woman) came to his office and, without cause or reason, Leichter stated, assaulted him. Tenants on the same floor, among whom was Bill Casey, hearing Leichter's cries for help rushed into his office and found him huddled in a corner, with blood issuing from his mouth. Fiske and Burke were also in the room, it was stated.

GET $2,000 PER WEEK

The contract which A. H. Woods entered into with Pauline Frederick, to be featured in "Lady Tony," provides that both she and her husband, Willard Mack, shall appear in the play, the agreement being a joint one, and receive $2,000 a week. This amount will include all royalties for the New York production. However, if any more companies are sent out in the show, Mack will receive the usual royalties.

JAY HERMAN SUED FOR DIVORCE

Selma Herman last week started an action for divorce through her attorney, Harry Saks Heckheimer, against her husband, Jay Herman. Mrs. Herman claims that her husband is guilty of wrong doing with a woman in a hotel in the Forties off Broadway.

The Hermans were formerly teamed as a vaudeville act and were known as Kane and Herman.

THREE BOSTON SHOWS CLOSING

BOSTON, Dec. 26.—The closing of three shows here has been announced. They are: "Fiddlers Three," on January 5; "The Passing Show of 1918," also on January 5, and "Up in Mabel's Room," on January 12.

GOT $17,500 FOR FILM RIGHTS

George M. Cohan received $17,500 for the motion picture rights to his play "The Miracle Man," when he sold them to the Mayflower Photoplay Corporation, which will produce the film shortly.

BDWY SHOWS HIT HIGH RECORDS

CHRISTMAS WEEK BUSINESS BIG

Christmas week was a banner one for the Broadway theatres, the greater part of the attractions holding forth at the metropolitan two dollar houses doing capacity business. All of the houses presenting established successes sold out long before curtain time on Christmas night, one or two hanging up new records in the matter of standees. None of the theatres did a particularly heavy business Christmas day, the matinees attracting but average patronage on the whole, and in several instances the attendance figures were noticeably below that of the regular Wednesday matinee.

Arthur Hammerstein's two musical shows, "Sometimes" at the Cacino and "Somebody's Sweetheart" at the Central, both got their full share of the holiday money. "Sometime," which has been at the Casino for about eight weeks, having played a short engagement previously at the Shubert Theatre, did a gross of $18,000 last week. The show took a little time to get started, but quickly gained ground as soon as it reached the Casino, and is now firmly established as one of the season's real money makers.

"Somebody's Sweetheart" opened at the Central two nights before Christmas. The show received excellent notices from the daily newspaper critics, and has been doing capacity ever since, the takings last week reaching about $12,000. From the present outlook the show would seem to have an excellent chance of staying at the Central for the rest of the season.

Three of the four shows that Al. Woods is now presenting in New York did capacity last week, the fourth, "Under Orders," which is scheduled to leave the Eltinge on Jan. 13, doing but fairly on the week, despite the Christmas night business. "Under Orders" has been tapering off for some time, but, owing to the fact that it contains a cast of but two persons, will finish its New York run with a sizable balance on the right side of the ledger.

"Friendly Enemies," which has completed its fifth month at the Hudson, cleaned up last week, doing about $17,500, more standee admissions being sold during Christmas week than in any similar period of time since the piece opened. "Roads of Destiny," now in its fifth week at the Republic, did an in and out business for the first week or two, but is now rounding into a hit. Christmas week it did capacity. "The Big Chance," another of the Woods' quartet, has been hitting the high spots ever since it opened at the Forty-eighth Street. It also played to capacity business last week.

Of the three shows now playing in Broadway houses, under Arthur Hopkins' direction, "Redemption" leads the trio by a wide margin. Christmas week it did $13,000, which has been about its average since opening at the Plymouth. "The Gentile Wife," which opened at the Van-

(*Continued on page 4.*)

SUE ZIEGFELD OVER "FOLLIES"

CHICAGO, Dec. 27.—Flo Ziegfeld, Jr., and the American Amusement Company, are made defendants in an injunction suit filed in the circuit court here by Charles J. Gullickson, William C. Brown and the Mechanical Products Company last week. The suit makes a legal issue of the soap bubble illusion in the Ziegfeld "Follies."

An attempt is made in the bill to enjoin the "Follies" from making use of "An illusion device which resembles a huge soap bubble, in which the ballet girls dance."

It is set forth by Gullickson and Brown in their bill of complaint that the mechanical contrivance used in producing the "Bubble Effect" was submitted to Ziegfeld by them two years ago in this city and that they were told by theatrical men that the "Bubble" was dangerous to the life and limb of the dancing girls. The hearing is to come before Judge Walker of the Circuit Court within the next few days.

OVER THERE LEAGUERS RETURN

Wright and Dietrich, Amparita Farrar and Helen Goff have returned from France, where they spent the last three months entertaining soldiers under the auspices of the Over There Theatre League.

Two units and five individual performers sailed last Saturday to entertain in France. The units are: "The Happy Five," consisting of Adele M. Beattye, Joe Cristle, Daniel Jarrett, William McCullough; "Magic-Music-Merriment" unit is made up as follows: Billy Broad, The Great Chalbert, The Great Nicola and Edward Lippi. The performers who sailed are: Tom Barry, Carmen Evans, Florence Page Kimball (to join the Jolly Jesters Unit), Dinnie MacDonald and Frederick Kimball.

FEAR ACTION OF CLERGY

PHILADELPHIA, Dec. 27.—Theatrical interests in this city are much perturbed over the refusal of the Council's finance committee to appropriate $10,000 for the six free Sunday concerts of the Philadelphia Orchestra Association, which has been influenced by the opposition of clergymen. It is feared that this is only the beginning of a drive by churchmen to further control theatrical performances.

A series of six free concerts was offered by the orchestra, and an appropriation of $10,000 was asked from the city. The Council's finance committee turned the offer down because of adverse influences by the clergy.

TRUESDELL RECOVERS $1,000

Judge Panken, in the Municipal Court, decided last week that Frederick Truesdell, who sued William Faversham for breach of contract, is entitled to a verdict of $1,000.

Truesdell alleged in his complaint that he was engaged to play in "Allegiance" at $300 a week for the run of the play. However, after rehearsing two weeks he was discharged.

"PARSON" DAVIES ENTERS HOME

BEDFORD, Va., Dec. 26.—Charles ("Parson") Davies has become a guest of the Elks Home here. John W. Meyers has also entered the home, along with Clem Magee, formerly of Mullen and Magee. "Bill" Gallagher has returned with his famous "Hello Bill" parrot.

THEATRE FOLK MAKE MERRY XMAS

MANY PARTIES ARE HELD

The spirit of Christmas was reflected in no uncertain manner by actors and others connected with the theatre last week. Those who could not play the role of Santa Claus managed to adopt some means of expressing the good cheer that lurked within them.

At the Hippodrome, the ushers and working crew entertained the regular cast of the show with a special performance of their individual and collective histrionic talents following the usual performance on Christmas night. The acts were all improvised, notwithstanding which there was an air of merry spontaneity about them. The ushers who contributed to the entertainment were: Dave Dunkel, Berger Brothers, Gruver and O'Connell, The Murry Trio, Nat Fisher and his seven boys and Bobby Irwin.

From the soda and candy booth came Gertrude Carr, who did a Spanish song and dance. William Wilson, the seventy-four-year-old doorman, who was at one time the champion swordsman of the British army, contributed a sword and bayonet drill.

John Aspe, Bernard Milton, Stanley Cloth, Louis Bauer, Dan Kelly, Eddie Poker and Matty O'Brien, were the stage employees who took part in the performance. They were assisted by Thomas Keenan, the midget of the regular show, and Jack Sheppard, one of the chorus men. Bert Levy acted as master of ceremonies.

After the show there was general dancing on the stage. James W. Mathews, the house manager, was presented with a beautiful leather travelling bag, which the employees had placed in his office during his absence.

Eddie Flammer entertained at a Christmas Eve party held in his father's residence on West Fifty-seventh Street. Each guest received a present. The guests included Rapley Holmes, Herbert Corthell, Otto Kruger, Ted Gibson, William Roselle; the little girl guests included Mary Harper, Jane Kelly, May Andrews, Jean Robb and Kate Morgan.

Up at the Park Theatre, a beautifully decorated Christmas tree was placed on the stage, and, following the afternoon performance Christmas Day, William Henshaw invited all the children in the audience, who had come to witness the performance of "Pinafore," to come on the stage and partake of the candy and things that hung on the tree.

Enrico Caruso distributed ten and twenty dollar gold pieces to each of the stage employees and chorus at the Metropolitan Opera House, distributing about $2,000 in all. Edward Ziegler, Will J. Guard, Earl Lewis, Otto Weil and F. C Coppicus, of the Metropolitan's administrative staff, received scarfpins from the tenor.

Following her annual custom, Elsie Janis cabled Miss Hallie Bullock, her housekeeper at Phillipse Manor to arrange a Christmas party at the star's home for the children. In response to the cable Miss Bullock entertained 200 children of Tarrytown at a turkey dinner.

Constance and Irene Farber, of the "Sinbad" show, entertained members of the company at a Christmas Night party held in the Farber home, Seventy-second Street and Riverside Drive. Forrest Huff, made up as Santa Claus, distributed presents to the guests, who included Kitty Doner, Virginia Fox Brooks, Mabel Withee, Fritzi von Busing and Marie Pallay.

At a Christmas party held in the home of William S. Campbell in Brooklyn Christmas evening, which was given to young Rose Sydell, her aunt, Rose Sydell (Mrs. Campbell), presented her with a large diamond ring. She received a number of other presents from her Uncle William Campbell, Mr. and Mrs. Harry Hastings and others.

HOBOKEN STRAND IS CLOSED

The Strand Theatre is dark, as the result of dispossess proceedings brought by the Guardian Life Insurance Company, owner, against the Schoenback Amusement Company, of New York, which leased the house two and a half years ago at a yearly rental of $7,500. The officers of the company are Herman Schoenback and Jake Leventhal.

Schoenback and Leventhal tried placing all sorts of theatrical novelties in the house in an effort to make it pay, but were unsuccessful from the very beginning. Two weeks ago, after playing a stock company there unsuccessfully, they abandoned the house, Schoenback stated, following which the Insurance company owner instituted summary proceedings to regain possession of the premises.

In its complaint the insurance company alleged that the Schoenback corporation owed it $1,000 for back rent. There being no defense interposed a judgment was granted dispossessing the tenant and permitting the owner to sell such scenery and props as remained there at private auction. This was done last week and Harry Blinderman who is building a new 1800-seat theatre on Clinton Street in New York, bought some of the stuff.

BOSTON A. T. M. ELECT OFFICERS

BOSTON, Mass., Dec. 30.—At a meeting held last week for the election of officers of the Association of Theatre Managers of Boston, to serve through the coming year: Robert C. Larsen, manager of the Keith and Boston theatres, was made president; David E. Dow, manager of the Tremont, vice-president; John Lyons, manager of the Majestic, secretary; and Thomas B. Lothian, of the Colonial, treasurer. The following were elected as directors: Edward D. Smith, Charles J. Rich, M. Douglas Flattery, Charles Waldron, and Fred E. Wright.

BUILD NEW EAST SIDE HOUSE

The Blinderman and Cohen Amusement Company is constructing an 1800-seat theatre on Clinton Street between Delancey and Rivington Streets, near Marcus Loew's Delancey Street Theatre.

The house will probably be opened by the fifteenth of next month and will be called the Clinton Theatre. A policy of motion pictures and vaudeville will be inaugurated, but, as yet, the owners have not decided whether the vaudeville will be given in Yiddish or English.

BENNETT TO BE MANAGER

LONDON, Dec. 21.—Arnold Bennett is setting himself up as a theatrical manager. He has acquired the Lyric Opera House in Hammersmith, a suburb of London. The theatre will open with a children's pantomime and revue by A. A. Milne of *Punch*, and lyrics by C. E. Burton. "As You Like It" will follow, together with a new comedy by Bennett himself.

OLD THEATRE CHANGES POLICY

SAN ANTONIO, Texas, Dec. 28.—The Grand Opera House, of which Sid H. Weis is local manager, will discontinue opera and vaudeville on January 3 and show only motion pictures. The theatre has been showing prominent American and European plays for the last quarter of a century. Paramount attractions will be shown at the house hereafter.

JOSEPH W. JEFFERSON DYING

Joseph W. Jefferson, eldest son of the late Joseph Jefferson (by his second wife), is dying from cancer in the New York Hospital, at which institution he underwent an operation last Friday. Jefferson has been suffering for some time, and the operation was performed in the hope that it would prolong his life.

"BEAR LEADERS" HAS PREMIERE

BOSTON, Dec. 31.—"The Bear Leaders," by R. C. Carton, had its trial performance at the Copley Theatre, here, on Monday night. Jessamine Newcombe has the lead in the play. R. C. Carton is also the author of "Lord and Lady Algy" and Ethel Barrymore's "Off Chance."

BROADWAY HOUSES BREAK RECORDS

(*Continued from page* 3.)

derbilt on Dec. 23, played to about $700 the following night, and has been jogging along fairly well since its premiere. This week will be the deciding factor, and if business does not take a sudden jump upward the piece will more than likely be withdrawn shortly.

"Be Calm, Camilia," a Hopkins' attraction that has been playing at the Booth for about eight weeks, hovered between $7,000 and $8,000 Christmas week. The average weekly takings have been slightly below this.

Dillingham's show, "The Canary," topped its previous high-water mark during Christmas week, rolling up a total slightly in excess of $20,000. The Christmas matinee and night shows collectively played to $2,800. "Back to Earth," the other Dillingham show, which is playing at Henry Miller's Theatre, on the other hand, hasn't proved to possess particularly strong drawing powers since it opened on Dec. 23, the gross for Christmas week being about $7,000. Unless this week's box office receipts show a marked upward trend, "Back to Earth" will become a likely candidate for the storehouse.

John Cort's new show, "Listen Lester," which started at the Knickerbocker Dec. 23, looks like a full fledged hit. The piece hit the $15,000 mark a hard wallop Christmas week, and the advance sales are beginning to run into four figures. "Glorianna," at the Liberty, is doing a good average business right along, and played to about $12,000 Christmas week.

"Dear Brutus," starring William Gillette, started off like a success a week ago Monday at the Empire, and played to capacity at every performance holiday week. The Empire did not give a matinee on Christmas Day.

"The Girl Behind the Gun," the only Klaw and Erlanger show playing in New York at present, is in the fourth month of its run at the New Amsterdam, and, while not turning 'em away, is doing a satisfactory business. The piece played to about $14,000 Christmas week.

Both of the Ziegfeld Roof shows a-top the new Amsterdam cleaned up Christmas week, the combined attractions running up a total of over $15,000.

Smith and Golden's "Lightnin'," at the Gaiety, has been doing capacity since it opened, and was sold out a couple of days ahead for every performance given Christmas week. The gross for the holiday week approximated $12,000.

"Three Wise Fools," Smith and Golden's other show, opened at the Criterion several weeks ago, getting off to a slow start, but has been showing marked signs of improvement during the past three weeks, and now would seem to have an excellent chance of staying on Broadway until the warm weather arrives. The show played to capacity Christmas week, and has a big advance sale for the current week. Christmas week business about $11,000.

"Tiger, Tiger," at the Belasco, which received considerable free booming in the dailies recently, as the result of the efforts of some well-meaning uplift society, who sought to prove that the piece was salacious, is one of the biggest hits in the metropolis at present. The Belasco show sold out at every performance Christmas week, the demand for seats being so big that it was found necessary to give an extra matinee on Monday, in addition to the regular Christmas Day, Thursday and Saturday matinees. "Tiger, Tiger," played to about $18,000 Christmas week, and should exceed this amount New Year's week. Four matinees will also be given this week, and extra Tuesday matinees will be given throughout the month of January.

"Daddies," at the Lyceum, is also coining money for David Belasco. Christmas week it did in the neighborhood of $18,000 and could have topped this amount had the seating capacity of the house permitted. "Daddies" gave four matinees last week, and will give a like number of extra performances this week.

"Forever After," opening at the Central originally, where it played to a good average business for six or seven weeks, moved over to the Playhouse recently. The change has benefited the piece materially, and from present indications the Playhouse need have no worry about another attraction for the rest of the season. When the show was playing at the Central, many theatre-goers apparently were under the impression that it was a motion picture because of the fact that its star, Alice Brady, has been identified with the movies for the past three years. The Central is likewise only a block away from the Strand, where the Alice Brady pictures have shown quite frequently, and this also had a marked effect on the business of "Forever After." Christmas week "Forever After" did $16,000. The show will give three matinees New Year's week. The house was practically sold out for all performances on Monday and expects to roll up a total of $17,000 on the week.

The Hippodrome played to the unprecedented sum of $71,000 Christmas week. Sixty-two thousand persons attended the Hipp last week, and the house will undoubtedly duplicate its record-breaking attendance New Year's week. The Hipp, incidentally, played to $7,500 on the two shows Christmas Day, the matinee being a trifle smaller in the way of gross receipts than the night performance. Sixteen thousand children under the age of twelve, according to the record of the children's tax refund booths, visited the show at the Hipp last week. The rush for tickets at the big Sixth avenue amusement place was so great during Christmas week that it was found necessary to open two additional ticket booths to accommodate the crowds.

"The Better 'Ole," which opened at the Greenwich Village Theatre three months ago, and which was transferred to the Cort as soon as it showed signs of being a big success, has been selling out ever since it moved uptown. Christmas week the show played to about $14,000.

"The Betrothal," at the Shubert, is going along splendidly at present, selling out for nearly every performance Christmas week. The Winter Garden, where Al. Jolson is still standing 'em up and turning 'em away with unfailing regularity in "Sinbad," which has passed its four hundredth performance in New York, got a goodly slice of the holiday theatre money Christmas week, playing to 20,000. "Sinbad" will give an extra matinee New Year's Day, in addition to the regular Thursday and Saturday matinees.

"A Prince There Was" opened at the George M. Cohan on Christmas Eve with Robert Hilliard as its star. The show received good notices on the whole from the critics, and did about $10,000 last week. Hilliard retired from the cast on Saturday afternoon, following a disagreement with George M. Cohan. Cohan, who adapted the piece, jumped in at a few moments' notice and played Hilliard's role at both of the Saturday performances.

HARTFORD SEES NEW SHOW

HARTFORD, Dec. 31.—James Thatcher presented "When He Comes Back" for the first time at the Palace Theatre here, last Monday night. The play was written by Vincent Lawrence. The male lead was taken by A. H. Van Beuren. Frances Williams, Grace Louise Anderson, Frank Jamieson, Faith Avery, J. Hammond Dailey, Frank Lyon, Frank Gould and Lavinia Shannon are others in the cast.

GEORGE N. BROWN

George N. Brown, whose photograph appears on the front cover of this week's issue of THE CLIPPER, is this week appearing at the Palace Theatre where, assisted by Willie Weston, he is closing the bill.

Last week he held the same position at the Orpheum, where he scored one of the successes of the big bill. The act is booked over the Keith circuit and is under the direction of Arthur Klein.

SHUBERTS PLAN NEW BLOW AT K & E

TO ESTABLISH MANY AGENCIES

The Shuberts have seized upon the ticket speculator situation in New York to further their fight with Klaw and Erlanger, and, within a short time, plan the establishment of anywhere from twenty-five to one hundred Shubert controlled ticket agencies throughout the city, from which Klaw and Erlanger tickets will be barred. The plan has already been put into operation in Boston and, after its establishment here, is likely to be extended to other cities where both interests have houses.

The new ticket ordinance itself, which makes it compulsory for all ticket agencies and brokers to operate under a $250 city license, was signed last Saturday by Mayor Hylan and goes into immediate effect.

The Shuberts plan, as already outlined, provides for the establishment of their agencies at all busy points of the city and several of them will probably be in large establishments such as Macy's, Wannamaker's and other places where theatre patrons congregate in large numbers daily. Tickets for all the twenty-one Shubert Theatres will be obtainable for any date, just as at the box office, and it is possible that they may be sold at box office prices. This latter question has not been definitely settled because, if an advance on the box office price is not imposed, the upkeep of the various branches will entail a considerable annual expenditure. On the other hand a slight advance on the box office price, sufficient to pay the expenses of the branches, may be imposed.

The advantage to patrons of Shubert shows over those of Klaw and Erlanger through such a plan is apparent, and the advantage to the Shuberts of having a large number of agencies where their tickets are on sale and Klaw and Erlanger pasteboards barred, is likewise obvious. For it is probable that a clever manager of any one of the branches could induce a patron to buy seats for one of the twenty-one Shubert houses even though they came in for the express purpose of buying tickets for a K. and E. attraction.

A civic advantage also attaches to the Boston agency established by the Shuberts which will undoubtedly tend towards its permanency. The central ticket office is located in the Little Building and an underground tunnel has been constructed which leads to the Majestic and Plymouth Theatres. By means of this theatre subway, it is possible for every theatrical patron who lands from any of the various lines of street railroad that reach the subway station at the corner of Tremont and Boylston streets, to step from the car and enter either of these theatres—without touching the street, being under cover all the time. The corner of Boylston and Tremont Streets is very bad on windy or stormy days and a special advantage accrues to the people of Boston in that they can use the tunnel whether they are going to the theatres or not.

At the present time tickets are being sold for the following Shubert theatres: Shubert, Wilbur, Majestic, Plymouth, Park Square, and Boston Opera House. Klaw and Erlanger control the Hollis Colonial and Tremont theatres.

The new ordinance in this city which was signed last Saturday by Mayor Hylan forbids ticket brokers from charging more than fifty cents in excess of the price stamped on each ticket. The brokers and agencies must operate under a license for which they are each charged $250 a year. Severe penalties are provided for violation of the ordinance. Upon conviction a maximum of six months' imprisonment or $500 fine, or both, may be imposed. In addition, the city may bring a civil action against a violator for the recovery of a penalty of $250 and also may revoke his license.

Despite the apparently favorable attitude toward the new law evinced by the heads of the larger ticket agencies it is known that most of them are not in accord with the strictures placed upon their business and are hoping that the law will be declared unconstitutional by the courts, where it will ultimately be brought for review.

At the present time, the seventeen larger agencies, with their various branches throughout the hotels and elsewhere, are paying approximately $200,000 a year in rentals. This means that they will have to sell at least $400,000 in tickets to cover their rental alone. And when it is considered that the overhead cost of running the business amounts to about one and one-half times above the rental it is quite plain to see that about 1,000,000 tickets will have to be sold yearly by the agencies and brokers in order to realize a profit.

For that reason, more than any other, there is now a movement on foot among the heads of the larger ticket agencies to prepare a test case which it is hoped will eventually invalidate the law and permit them to charge as much as they wish in excess of the regular price marked on theatre tickets. Al. Jones, head of the Broadway Theatre Ticket Company, is said to be the head of the ticket brokerage element that is opposed to the law, which became effective immediately after it was signed by the Mayor.

OPPOSE THEATRE CLOSING

SAN ANTONIO, Texas, Dec. 28.—Last week S. L. Parke, representing the Majestic Theatre, joined by all of the moving picture houses and theatres of the city, filed an injunction against the City of San Antonio and its health officers asking that the quarantine that had been placed upon all the shows be raised, as it interfered with their business, alleging that the quarantine was not a suitable remedy to combat the influenza. As the influenza had decreased in a number of cases to such a point that the City regarded the quarantine no longer necessary, it was lifted on Saturday, and without going into the merits of the case, the case was dismissed, and now all the theatres are running as usual.

ACTS BARRED AFTER WAR

LONDON, Eng., Dec. 12.—The question of barring enemy alien artists after the war has again been brought up, the general desire being to know whether steps will be taken to exclude such performers from the music halls once the treaty of peace is signed. On January 23, 1916, the V.A.F. passed resolutions suspending all official connection between the V.A.F. and the enemy sections of the I.A.L. during the war, and instructing the Executive Committee at its discretion to oppose licenses for any theatrical, circus, or variety manager who engages any enemy alien within three years after the declaration of peace. That was the attitude of the V.A.F. at the time, and that is still its attitude.

JANET BEECHER GETS DIVORCE

Janet Beecher, was granted an interlocutory decree of divorce from her husband last week by Judge Arthur S. Tompkins in the Westchester County Supreme Court. The husband is Harry S. Guggenheimer, a New York lawyer, who, it is alleged in the complaint filed by his actress wife, was guilty of adultery with a woman whose name is not disclosed.

The Guggenheimers were married five years ago and it was reported last year that they had separated. Alimony was arranged by private agreement.

WATER RATS ELECT OFFICERS

LONDON, Eng., Dec. 10.—The following officers of the Water Rats have been elected for 1919: William Banquier (known professionally as Apollo), King Rat; Morny Cash, Prince Rat; John B. Barton, Test Rat; Alf Leonard, Musical Rat; R. Protti, Bait Rat; and Forest Tell, Collecting Rat.

NAME THEATRE FOR PERSHING

The old Beauty Theatre, at 1324 Amsterdam avenue, a motion picture house, has changed management and name at the same time. The new owners have changed the name to the Pershing.

A. E. A. & N. V. A. AFFILIATION TALKED OF

JOINT ORGANIZATION PROPOSED

Reports of a forthcoming working agreement between the Actors' Equity Association and the National Vaudeville Artists Inc., that in time might lead to an affiliation of the two theatrical organizations, reached Broadway this week, and were discussed with much interest. Whether or not they are founded on fact could not be ascertained.

However, it was learned that certain elements in the Actors' Equity would like to see the talked off affiliation with the National Vaudeville Artists an accomplished fact. At least one conference was held very recently by a member of the Actors' Equity, whose radical tendencies have given him a large following in the A. E. A., and a high official of the vaudeville actors' organization. There was nothing of an official nature about the discussion, and there is no reason to believe that the A. E. A. member was delegated with an authority to act for his organization, but the subject was gone into deeply, never the less.

It was pointed out that the A. E. A. and the N. V. A. have many interests in common and that their combined membership would embrace practically every artist in the amusement business. There was some talk a few weeks ago, of an affiliation of the A. E. A. with the American Federation of Labor, but the plan seems to have simmered out before it gained any real headway.

A combination of the A. E. A. and the N. V. A., would unquestionably result in a new force in the theatrical world, which if it so desired, could wield a tremendous influence on the business in general.

PLAN SECOND "LADIES FIRST"

Nora Bayes is considering the advisability of sending out two more companies of "Ladies First," the musical play she recently bought from H. H. Frazee and which she is using as a starring vehicle at the Nora Bayes' Theatre at present. The plan is to have one company open in Philadelphia in February to be followed by another which will tour the South, while she remains in New York until March. Then she will lead her company at the Cort Theatre in Chicago, where she was scheduled to open about six weeks ago, following the engagement of "One of Us" at the Chicago house.

However, she remained here at the Broadhurst Theatre until last Saturday, moving to the 44th Street Roof Theatre, now called by her the Nora Bayes' Theatre.

Previous to her removal from the Broadhurst, Miss Bayes had the scenery of her show repainted and redecorated at a cost of $4,300, Dodge and Castle doing the work.

GILMORE OPENING A SHOW

Barney Gilmore's latest production, "The Rocky Road to Dublin" is scheduled for a tour through Canada, following the show's engagement at the Orpheum Theatre, Easton, Pa., where it will open New Year's Day, remaining for the balance of the week. Besides Barney Gilmore, the cast includes George Murphy, Florence Horsfall, Robert Wessels, Iona Jacobs, Richard Cubitt, Hugh McDougal, Tommy White, Adelaide Cumming. William Lamar has been appointed business manager.

PAVLOWA DANCERS HAVE ACT

Gladys Taylor, Dorothy Smoller and Shelagh Courtenay, who recently returned from Porto Rico, where they were members of Pavlowa's dancing organization, have organized a dancing act with special settings called "A Dance Interval," with which they will open in vaudeville some time this week. Arthur Klein is booking the act.

OPENING DATES AHEAD

"Up in Mabel's Room"—Eltinge, Jan. 13.
"The Woman in Room 13"—Shubert, Jan. 13.
Chicago Grand Opera Co.—Lexington, Jan. 27.

OUT OF TOWN

Elizabeth Brice and Her "Overseas Revue"—Stamford, Conn., Jan. 6.
"An Intimate Revue in Black and White"—(Soldier Show), Baltimore, Md., Jan. 13.

SHOWS CLOSING

"The Betrothal"—Shubert, Jan. 11.
"Under Orders"—Eltinge, Jan. 11.

OSCAR'S SCENERY STARTS SUIT

An echo of Oscar Hammerstein's operatic activities will be heard when the suit of the New York and Queens County Railways Company, against Arthur Hammerstein, is tried in the Queens County Supreme Court.

The suit was brought last week to recover $1,500, which the plaintiff alleges is due for storage of stage scenery at the plaintiff's Long Island City power house, which was leased by Arthur Hammerstein and converted into a store house at a rental of $500 a month. Before the present suit was brought, dispossess proceedings were brought against Hammerstein in the Municipal Court which resulted in an order being obtained ousting Hammerstein from the premises. The present suit grew out of this order, for it is alleged that Hammerstein kept his scenery in the premises for three months after he should have removed them, in accordance with the municipal court's mandate.

ACTRESS ILL, STOPS SHOW

Maidel Turner, as Mrs. Merriweather in "Keep Her Smiling," at the Riveria last week, suddenly felt dizzy, and if it had not been for some quick thinking by Mrs. Sidney Drew, would have spoiled the show.

Miss Turner complained that she did not feel well before the performance, but thought she was able to go on. She soon became dizzy in the midst of her lines, however, and Mrs. Drew came to the rescue by saying, "Oh, Mrs. Merriweather, I want you to see my new automobile. Come outside and I will show it to you."

She took her off stage, and the curtain was lowered. The manager then came forward and announced that an understudy would take Miss Turner's role for the rest of the performance, and the show went on. Miss Turner recovered in a few hours, and played the matinee next day.

WANT PUNCH AND JUDY

While Charles Hopkins has been trying to whip his latest production "Ballyhoo" into shape for presentation in his Punch and Judy Theatre, dark at the present time, directors of the various little theatre movements have been making offers for the little house on West Forty-eighth Street it became known last week. An offer was made by the East-West Players several weeks ago, who wanted to take over the house to present a series of one-act plays. However, Hopkins is reported to have said that he would consider the offer in the event that the play he expects to put into the Punch and Judy within the next few weeks, fails.

"LIL' MOSE" GOING OUT

Leonard T. Meehan, with Gus Hill's "Mutt and Jeff" company, and prior to that, for three seasons with George Evans' "Honey Boy Minstrels," has secured the rights to "Lil' Mose." It will play one night stands and carry sixteen chorus girls.

TO REVIVE "THE CLIMAX"

The Shuberts are preparing to revive the Edward Locke drama, "The Climax," first produced some years ago by Joe Weber. Eleanor Painter, recently in the John Cort "Glorianna" production, is to have the leading role.

JOHN D., JR., HONORS SCHREYER

John D. Rockefeller, Jr., presented "Dare Devil" Schreyer with a gold medal last week, as a token of appreciation for the latter's services in the War Work Campaign Drive. The reverse side of the medal bears the following inscription: "To Schreyer, Showmen's League of America. Donor, John D. Rockefeller, Jr."

VAUDEVILLE

LIFTING OF THE ZONE EDICT HELP ACTS

MANY GERMAN TURNS AFFECTED

WASHINGTON, D. C., Dec. 26.—An order affecting the status of several hundred alien enemy acts has been issued in response to a wireless message from President Wilson to the Department of Justice recalling the order establishing barred zones for German enemy aliens.

This order has a far-reaching effect upon German performers in this country.

When the United States entered the war, native German performers were playing all over the country and were, in fact, in greater number than formerly because of the fact that there was little call for their services in their own country and they were barred from entering the countries of the Allies.

The fact that their calling took them to various seaport cities, and that they traveled by sea as well as land, compelled the authorities, for the safety of the country, to enforce the Alien Enemy law strictly to the letter. It was comparatively easy to keep track of Germans who were permanently located in any one place, but with those traveling from place to place it was a different matter and was considered so serious a menace to the safety of the United States that at one time special legislation was hinted at.

However, by concerted action on the part of the managers and booking agents, German performers were finally tabooed and, as a consequence, many were forced to seek other lines of work.

The lifting of the ban marks the first step toward letting the bars down for the Germans.

ACCUSES ATHOS AND READ

Earle Reynolds, of Reynolds and Donegan, the skating act, has filed a complaint with the N. V. A. against Athos and Read, who also do a skating specialty, alleging that the latter turn is infringing on certain stunts long identified with the Reynolds-Donegan combination. Reynolds specifically mentions the "Swing around the neck," "aeroplane nose dive" and "legs across the arms swing" as tricks that have been lifted by Athos and Read. In his letter to the N. V. A. Reynolds refers to Hughes and Adelaide as having played on the bill with him some time ago, and declares that they can substantiate his claims of precedence with respect to the tricks he alleges Athos and Read are infringing on.

COMPLAIN AGAINST WOOLFOLK

Johnny Wright and Herbert Walker have lodged our complaint with the N. V. A. against Boyle Woolfolk, the vaudeville producer, basing their action on the allegation that Woolfolk engaged them to appear in a musical tabloid and gave them a contract for twenty weeks' work. The team further alleges that the contract held a no-cancellation clause but, notwithstanding this condition, they were dismissed after playing for three weeks. The N. V. A. has taken the matter under consideration and will investigate.

WANT WESTON TO OMIT GAG

William Hallen, of Hallen and Hunter, has asked the N. V. A. to request Willie Weston to omit a gag from his routine relating to "an Irishman, a minister and a little boy." Hallen and Hunter claim that the gag in question is their exclusive property, and allege that they hold a copyright to prove their contention.

GOLDBERG STARTS TAB CHAIN

Jake Goldberg has started what he hopes will develop into an extensive Eastern circuit for musical tabloids. Within the last two weeks he has acquired the Lyric Theatre in Red Bank, N. J.; the Liberty in Long Branch, the Academy in Lakewood and the Lyric in Asbury Park. Besides these, he is booking the Apollo Theatre in Atlantic City on open dates.

In these houses he plays musical tabloids with from ten to twenty-five people in the cast, lasting an hour or more. Two shows are given daily, except on Saturdays, Sundays and holidays, when an extra show is given in the evening. The prices range from fifteen to fifty cents top. The tabloids are supplemented by motion pictures.

Goldberg is conducting the affairs of the circuit through the Consolidated Theatrical Enterprises, of which he is manager, and associated with him is Seymour Felix, formerly of the vaudeville team of Felix and Caire.

LONDON WANTS MADDOCK ACTS

Charlie Maddock completed arrangements last week by cable with Alfred De Courville, the English theatrical manager, whereby several of the Maddock vaudeville productions will immediately be sent over to London. The Maddock acts will be incorporated in the De Courville revues.

The first to be sent across will be "For Pity's Sake." Charlie Withers, who was recently discharged from the army, and who will play the rube character in the London production of "For Pity's Sake," will sail for London next week. Maddock will also go over and superintend producing details. On his return from London Maddock will stage a couple of legitimate shows.

WANTS POSTAL TO SETTLE

Howard and Graf claim that they have a grievance against the Postal Telegraph Company, and have requested the N. V. A. to take the matter up for them, and, if possible, secure a monetary settlement.

It seems that the act sent a telegram to Walter Plimmer last week accepting a date in Geneva, N. Y. Plimmer, it is said, did not receive the message until long after the time at which it should have been delivered and concluded that the act was not going to answer. As a result, Plimmer filled in with another turn and Howard and Graf were forced to lay off. The N. V. A. is investigating.

"AWAKENING" PRODUCERS SUED

An echo of the short lived Broadway run of "The Awakening," at the Criterion Theatre earlier in the season, was heard in the Municipal Court on Monday, when the case of Edward Maxwell versus Tamar and Sazinoff, the producers of the piece, came up for a hearing. Maxwell, who was the show's stage manager, is suing for two weeks' salary, basing his claim on his contract, which it is understood called for a two weeks' notice. The A. E. A. is handling Maxwell's suit. Decision was reserved.

CLAIMS TITLE INFRINGEMENT

Jeanne Du Val, who does a single in vaudeville, believes she has a kick coming against Jean Bedini, the burlesque producer, and, accordingly has registered a complaint with the N. V. A., alleging that Bedini is using the title of her act, "Gems of Art," for one of the scenes of "Puss, Puss." The N. V. A. is looking the matter up.

AL LLOYD RETURNS TO VAUDE

Al. Lloyd, formerly of the team of Aveling and Lloyd, who retired from the stage about a year ago to engage in a commercial enterprise, will return to vaudeville shortly. Lloyd has formed a partnership with Walter Percival, and the team will revive the former Aveling and Lloyd act.

KEITH VAUDE EXCHANGE FORMED

U. B. O. NAME CEASES TO EXIST

The United Booking Offices have ceased to exist and, in their place, a new organization named the B. F. Keith Vaudeville Exchange, with B. F. Keith, E. F. Albee, F. F. Proctor and A. Paul Keith as founders, has been formed.

The United Booking Offices were founded about twenty years ago by Percy G. Williams, F. F. Proctor and B. F. Keith, then the leading vaudeville managers in New York. Keith was the chief factor in the organization, which soon became affiliated with Kohl and Castle in Chicago and the Orpheum Circuit in the far West. The concern had its birth in the St. James Building, Twenty-sixth street and Broadway, but it soon outgrew its quarters there and moved to more centrally located offices in the Putnam Building. There it stayed until the Palace Theatre was completed, when the organization moved to its present quarters.

The change of name was decided upon at a meeting last week of the directors of the U. B. O., and was the outcome of a desire to commemorate the name of B. F. Keith, through whose efforts vaudeville was raised to its present high standard.

The president of the newly formed B. F. Keith Vaudeville Exchange will be Edward F. Albee; vice-president, F. F. Proctor; general manager, John J. Murdock; executive manager, E. G. Lauder, Jr.; office manager, William Sleeper, and general counsel, Maurice Goodman.

The United Booking Offices in Chicago and Boston will be changed respectively to the Chicago Branch of the B. F. Keith Vaudeville Exchange, and the B. F. Keith Vaudeville Exchange, Boston Branch.

MISS TROUTMAN SUES BELLIT

Mabel Troutman has instituted a legal action against Henry C. Bellit, the vaudeville producer, seeking to recover a week and a half's salary, which she alleges Bellit should have paid her, in view of the fact that she was dismissed on three days' notice, instead of receiving the customary two weeks' notice.

Miss Troutman held no contract with Bellit, but her attorney has advanced the plea that two weeks' notice should have been given his client, despite the absence of a written contract, basing his argument on the grounds that such a procedure is an established custom in the theatrical profession. The A. E. A., which is acting for Miss Troutman, is awaiting the decision with great interest, as a favorable verdict would establish a precedent.

HOBART WRITES SHOW FOR FOY

Eddie Foy and family will start on a tour of the Orpheum Circuit next week, opening at Kansas City. Following the completion of his Western contracts, Foy will return to New York and start rehearsals of a new three-act musical show that George V. Hobart is now writing for him. The new Foy play is scheduled to come into a Broadway theatre early in June. Harry Fitzgerald will sponsor the production.

STOREY LEAVES FOX

A. D. V. Storey retired last week as press agent of the Fox vaudeville circuit. His successor at the Fox offices has not been chosen, as yet. Storey signed up to do publicity for an educational film concern on Monday.

FITZGERALD AND SOLAR SETTLE

The long-standing disagreement between Willie Solar, the vaudeville actor, and Harry Fitzgerald, the booking agent, which came to a climax last week when Fitzgerald, through Harry Saks Hechheimer, his attorney, started a legal action for $1,000 against Solar, has been settled, the law suit having been withdrawn from the calendar of the City Court. The five-year contract Solar signed with Fitzgerald in 1915 was also declared off, by mutual agreement, and hereafter Fitzgerald will have no interest whatsoever in Solar's theatrical activities.

The trouble between Solar and Fitzgerald dates back to 1915, when Solar, according to Fitzgerald, was booked to play the Orpheum Circuit and "jumped" to the Pantages time.

Fitzgerald took the stand that he was entitled to commissions on the Orpheum tour, that Solar failed to play, inasmuch as he had arranged the booking in good faith.

Solar, however, was far from being in accord with Fitzgerald's viewpoint of the matter, and according to the latter refused to pay the commissions in question.

The controversy grew to the point recently where Solar decided he would change his agents. The B. M. P. A. agreed to this plan, but then the five-year contract loomed up as a detriment, placing Solar in the position of having to pay double commissions, in case any agent other than Fitzgerald arranged a big time route for him.

On the other hand, Solar determined to stay off the big time, if necessary, until the Fitzgerald contract had expired, rather than do business with his former representative.

The Pantages Circuit offered one solution to the difficulty and Solar accepted a long route over the Western time.

Fitzgerald, who has his own views as to the meaning of a contract, decided that now was as good a time as any to settle the dispute, and as a result started the City Court action.

FRESCOTT WINS BILLING DISPUTE

The controversy that arose some time ago between Jovedah de Rajah and Frescott, the mind readers, over the question of the ownership of the billing phrase "the master mind of mysticism," has been settled by the Complaint Board of the N. V. A. which, after hearing both sides of the case last week, decided that Frescott has the sole right to the use of the billing matter in dispute. Hereafter Jovedah de Rajah will program himself as "the master mystic."

WEBER AFTER PICTURE STARS

Harry Weber has signed up Franklin Farnum, the picture star, for an early appearance in vaudeville. Farnum may do a single, or he may be seen in a light comedy playlet. Weber is now in Los Angeles, where he will spend a few days looking the picture stars over for likely candidates for the two-a-day.

HAVE WHITING & BURT ACT

Newhoff and Phelps are rehearsing the William B. Friedlander singing skit. Whiting and Burt appeared in at the Palace a couple of months ago, and will start on a tour of the big time houses after the holidays.

CONCERT SINGER ENTERS VAUDE

Alma Adair, who has been doing concert work for the last three years out West, has entered vaudeville here with a new act of songs which she is trying out in Brooklyn this week.

MAX HART HAS NEW ACT

William B. Friedlander is writing a new girl act, which will call for a cast of thirty persons, and which, when completed, will be produced by Max Hart.

VAUDEVILLE

VAUDEVILLE REVIEWS

(*Continued on page 8.*)

PALACE

The Gliding O'Mearas in a number of well executed dances opened the show, and in spite of the fact that but a small portion of the big afternoon audience was seated when they were on, the dancers received a goodly portion of applause at the finish.

The Le Groh's pantominic novelty, on second, did well with a number of clever stunts. The younger man is a great contortionist, and his feats aroused considerable applause. The girl is also clever and did a number of difficult feats.

Tom Smith and Ralph Austin started the comedy section of the bill with their familiar "All Fun" bit. There are a number of laughs in the nonsensical offering, due more to the way the boys put them over than actual merit of material. A young Miss of pleasing personality and fine voice renders two vocal numbers, and is a bright spot in the offering.

Hyams and McIntyre are in their second season with the little playlet "Maybloom," which loses none of its charm by a second showing. The act is finely staged and there is just enough music to remove it from the sketch class. Miss McIntyre renders two numbers beautifully, so well in fact that one wishes there was just another song to round the playlet out. Mr. Hyams is excellent in her support, and the act is one of the most artistic offerings vaudeville patrons have witnessed.

Al. Lydell and Carleton Macy have in "Two Old Cronies," a clever, well constructed comedy sketch which gives Lydell a great opportunity to shine as a delineator of comedy old men types. His performance, while similar to that of his previous sketches, was fine, and in the character of the old soldier jealous of the naval officer, he is doing an exceptional comedy bit. Macey as the retired naval officer helps the sketch out wonderfully, which in its present shape can hold down a late spot on any bill.

Lucille Cavanagh, with her trio of musicians, closed the first part with her repertoire of dance numbers, some characteristic music and a song or two thrown in for good measure.

Llora Hoffman, the prima donna soprano, opened after intermission and scored one of the artistic hits of the bill. Miss Hoffman possesses a big dramatic soprano voice of fine quality, well trained and used with fine intelligence. She rendered a program of operatic and semi-classical selections, and was equally at home in both. Striking in appearance, and with an excellently selected repertoire, her entire performance was a delight.

Leon Errol, in the comedy scene "The Guest," which is made up of bits which he has shown in the Ziegfeld and Hitchcock productions, scored the laughing hit of the performance in his familiar character of the drunk. As Fuller Rye, the guest in a home filled with valuable antiques, Errol was a laughing riot from the moment of his entrance until the close of the act.

Jed Prouty, as the butler, was excellent, doing about the best pieces of straight work in support of the comedian, that vaudeville has witnessed in many a day.

Joe Laurie, the "Let 'er Go" comedian, assisted by Aleen Bronson, is back after nearly a year's absence. In honor of the occasion Joe has a new shirt and also several new jokes, most of which went well. Following the big comedy hit of the Erroll act, the diminutive comedians did well.

George N. Brown, the world's champion walker, assisted by Willie Weston, closed the bill. The difficult feat of holding the big audience seated with a sight act was successfully accomplished by this clever performer. His act is well put on, the apparatus attractive and, best of all, Brown is a real showman. W. V.

RIVERSIDE

A well balanced bill is being presented at this house this week.

The Pickfords, in first position, went through a routine of balancing and juggling tricks, with a few comedy stunts to fill in. The man is practically the entire act, the woman being little more than assistant. The last two feats performed by the man were particularly good and drew applause.

Ethel Hopkins followed with a number of classical selections, rendered in poor voice. She started with a Oriental number, followed it with the "Santuzza" Aria from "Cavaleria Rusticana" and concluded with a melody of national airs.

"Sweeties," a musical playlet, with Lillian Berse in the leading role and a cast of four men, found the number three position easy. The offering has good music, is well acted and is replete with humerous situations. Three soldiers, just before sailing for France, propose in turn to the same girl who finds it impossible to resist the plea each one makes. She promises to marry all. While they are away, she falls in love with one of the "Blue Devils" who is spending his leave of absence in America, but is fearful of the day of the return of the three Americans. They finally arrive on the same day, and, to her surprise, each wants to be released from his promise because of his love for a French girl. The American girl gladly releases them and agrees to marry the Frenchman. In the explanations, it is found that all of the boys are engaged to the same French girl and that the Frenchman has also been engaged to her.

Lew Dockstadter scored a hit of large proportions in his satirical characterization, "The Political Boss." In a sort of serio-comic manner, Dockstadter, who looked the part of the political leader to perfection, delivered his farcical speech. Remarks, expressing the sentiments of the majority of those present were cleverly inserted and turned out to be good applause-getters. A humorous song, dealing with "The Horrors of Prohibition" fitted in well at the finish.

"Not Yet Marie," a musical comedy by Frank Stammers, concluded the first section of the bill. Unlike most playlets of this sort, this one, which has a cast of five principals and a chorus of eight, has a neat setting, is exquisitely costumed and, although it occupies about a half of an hour, does not drag for a moment. It would have been even more effective had it been shifted to a lower spot, for only one act came between this and "Sweeties."

Kramer and Morton, styled "Two Black Dots," came on after the intermission and kept the crowd laughing with their rapid-fire comedy act. The boys are naturally funny, have an act that enables them to use their talents to best advantage and are capable clog dancers. The finish of their act, where both talk Jewish, is uproariously funny.

Gibson and Connell, assisted by a man who did creditably, won favor in a comedy sketch by Aaron Hoffman, entitled "Their Honeymoon." The two did some excellent acting and scored one of the hits of the bill.

Jack Norworth sang a number of new songs. He has a good repertoire of pieces, all of which possess a popular flavor and fills in with some clever patter. He is one of the big favorites at this house and came in for his usual big reception.

Olympia Desvall and Company, of horses and dogs, in the nightcap, held the audience until about the middle of the number, when it began to tire. This is not a good closing act, few animal acts are. It would hold its own in any other position. I. S.

COLONIAL

The Garcinetti Brothers and their bulldog opened. The dog is the feature of the offering, capturing several laughs when he bounced the ball among the occupants of the orchestra. The men juggled hats and also offered acrobatics that were mildly appreciated. The act lacks a good finish, and because of this retired to rather light applause.

Diana Bonnar, programed as being formerly associated with the Chicago Opera Company, made a favorable impression with a budget of songs, that were not particularly well suited to her voice. Miss Bonnar is a stately girl of the blonde type, who possesses a good soprano voice, which is augmented by a pleasing personality. Five songs were sung, three popular ballads and two operatic arias. With a change in her numbers to compositions better adapted to her vocal attainments, she will undoubtedly score on any bill.

Morris and Campbell were a laughing hit with their "Avi-ate-her" skit. Both are artists who know exactly how to get the real punch out of their material. Morris sang a comedy song that went well, and Miss Campbell, a pretty girl, rendered a ballad that hit the mark. This pair make up an ideal vaudeville act, and were a hit of huge proportions.

Mr. and Mrs. Jimmie Barry presented "The Rube," and although most of the spectators have witnessed the act before, it gained its full quota of laughs, due to the expert manner in which the lines are read. Jimmie Barry's portrayal of the "Rube" is a masterpiece, and Mrs. Barry lent able assistance.

Eddie Leonard came and conquered, as he always does. His melodies were never sung better, and his reception lasted many minutes before he was able to make himself heard. The eleven chorus men filled in the gaps, while Leonard made wardrobe changes. They also were rewarded for their work. It is not very difficult to guess why Eddie Leonard is booked five consecutive months in New York City. The answer is, that he always makes good. He is one of the best box office magnets in vaudeville today.

Marie and Ann Clark followed after intermission. The comedienne, who works from the audience, got a great big laugh on the opening line, but the act is sadly in need of bright material after the first few minutes. The girls work well together, and can put over dialogue, but the material at hand is not in keeping with their ability. The audience, however, liked them.

George White and his quartet of beauties scored as solidly as last week. White introduced some new dance steps that were corkers. The entire offering is a classic, and could remain in any first-class theatre for at least four weeks. A huge hit was scored.

Milo held down the next to closing position with credit. The imitations of animals and birds were excellently done. He possesses a sweet tenor voice, and rendered a ballad with telling effect. Milo's tramp makeup received a round of applause, when he made his appearance after singing in girlish tones off stage. A few new comedy bits have been inserted that were well worked, and brought forth much laughter.

Robert Dohn, assisted by a dwarf, presented a juggling act that contained many thrills, as the cannon balls are of considerable weight. He tosses the missiles as if they were made of paper. The dwarf supplies the comedy, and surely puts it over with the help of Dohn, who is a Hercules in strength. The act held 'em in, and registered a huge hit, considering the lateness of the hour. J. D.

ALHAMBRA

Con Conrad and Janet Martine, in number one position, scored a great big hit, and were called out for an encore. Instead, Miss Martine said a few words of thanks, first in English and then in French.

Conrad opened the act at the piano with a song and a little talk. Miss Martine followed with a song in French and then came a comedy song by both. Miss Martine's next was an imitation of Lenore Ulrich in a short scene from "Tiger Rose," which was cleverly done. After this she rendered a song in English. The act is well presented.

Fred Miller and Bert Capman were another pair of big hit-getters. They opened with a song and went into a soft-shoe eccentric dance. Miller then gave an imitation of Fred Stone doing his lariat dance, and Capman followed with an eccentric soft-shoe and tangle-foot dance. Then came a double dance. For their encore they first gave samples of eccentric dancing separately, and closed double. These boys are past masters at dancing. Their double work is done in almost perfect unison, but in their single dances they show every different style of work. Miller's lariat dance is excellently done and Capman's "tangle-foot" markedly good.

James ("Fat") Thompson, assisted by Al. Petrie, presented "The Camoufleurs," which is one of the biggest laugh producers seen hereabouts in many moons. They work in blackface in one, with a special drop showing a house which has been well daubed with streaks of white paint. Petrie attempts to tell Thompson what camouflage really is, and upon this hinges the fun, for it is not alone the dialogue that is humorous, but the business each does with a paint brush filled with white-wash as well. Thompson is an A-1 blackface comedian, and Petrie is a good foil. Several times during the act the audience made the house fairly ring with laughter, and the performers' voices could not be heard above the din.

Frank Crumit had the distinction of being forced to take an encore and then stop the show because he would not take another. Crumit opened with old-time darkey songs sung to the accompaniment of a guitar. Then, while playing on a "baby" guitar he sang a couple of popular songs, and for his encore gave a present-day popular number and the choruses of several of the old-timers. Crumit is a natural entertainer. He is a comedian and knows how to put a song over in a way to get the most out of it. He sings Southern songs as few can sing them. Besides this, he has a decidedly pleasing personality which is always likely to catch his audience.

Gertrude Hoffmann in number five spot, won her usual success. Her first number was a Spanish dance. Then came a classic effort, descriptive of the war. This was preceded by a drop showing continental Europe with its new map lines, and Germany a republic, and was followed by the Goddess of Liberty and an American flag drop. This was followed by impersonations of Ann Pennington, Eddie Foy, Fannie Brice and Bessie McCoy, and closed with her "Coney Island Musical Melange." Miss Hoffmann is always a big favorite here, and the applause that followed each of her numbers was in keeping.

Juliette Dika, another favorite, had to take one encore and could have taken several. She rendered four songs in English, her encore number being in French. Mlle. Dika has the knack of putting over both comedy and serious songs in a way that catches her audiences.

Lydell and Macey, doubling this house with the Palace, scored heavily in next to closing.

Mons and Mme. Alf. W. Loyal's canines held the audience in and gave full satisfaction. E. W.

VAUDEVILLE

EIGHTY-FIRST STREET
(Last Half)

Cecelia Rhoda and George Crampton have a novel offering in a song fantasy which they call "Aspirations."

Stagpole and Spier call themselves "The Surprise Duo." They opened in the conventional manner of the average male and female pair, with a song. However, later on, the loose-limbed and careless manner in which Stagpole danced and rolled about the floor did prove pleasantly surprising, for he seems to have an utter disregard of the bone-breaking possibilities of a bare floor. The Hippodrome stage would be an ideal place for Stagpole. He really belongs in the show there.

"In the Zone," a playlet of the erstwhile Washington Square Players' repertoire, proved to be an intensely gripping little offering. It deals with an incident in the forecastle of a vessel bearing munitions through the war zone. The suspicions of the ship's men that there is a spy among them who is trying to signal a U-boat to attack the ship, was a bit of drama that provided a great deal of suspense. Acted well throughout, the playlet proved to be the hit of the bill.

Ray W. Snow was assisted by Narine Velmar in a song and story telling offering that lacked pep. At the finish, apparently chagrined at the paucity of applause accorded him, Snow waved his hand derisively at the audience, or that portion of it which sat at the right side of the house and could see him as he was about to exit. Possibly he doesn't know that, no matter how hard a performer wishes for applause, he'll not get it unless he earns it. And that Snow did not do.

Alice Eis, with James Templeton, have gathered a lot of expensive settings and costumes for their act, which is probably one of the most definite bits of nothing, being presented in vaudeville at the present time. Both dance and sing in a futile attempt to interpret some sort of symbolic Oriental fantasy. But their efforts are wasted. M. L. A.

METROPOLITAN
(Last Half)

The bill for the last half of the week started with the Royal Uyena Japs, six men, one woman and two boys. They opened with foot juggling by the woman and one of the men. This was followed by contortion by the boys and the youngest of the men. The smallest of the boys then turned thirty consecutive flip-flaps on a table, a remarkable performance in itself. For a finish, three of the men do Risley work with the boys. This is one of the best Japanese acts seen on the local stage.

Frank and Tobie Shell opened in one with comedy talk and a song. In a change to two they gave an up-to-date dance. Miss Shell then gave an imitation of Frances White singing a song. Her partner followed with a song and dance and, for a finish, both danced. They were well liked and received much applause.

Murial Hodson and Dave Jones, each dressed in a riding habit, opened with a line of comedy talk which had to do with horse-back riding. They then sang and danced. Miss Hodson followed with a song and gave way to her partner for another vocal effort. After more comedy dialogue they finished with a song. The act scored a success.

Shelton Brooks captured the big hit of the bill, was forced to take one encore and could have taken more. He sang a song, rendered some bright patter, "talked" four songs to his own piano accompaniment and, for an encore, gave another song and an eccentric dance.

Rita Mario and her orchestra closed the bill and were well received. E. W.

VAUDEVILLE REVIEWS
(Continued from page 7)

PROCTOR'S 125th ST.
(Last Half)

Rialta and Lamont opened the show with their novelty balancing and juggling act. They are good as the run of such acts go and made a favorable impression.

Sue Creighton, assisted by a pianist, followed with a song skit. Her act started slow and only toward the end did it liven up a bit. She has a fair variety of songs but her voice seemed to be hoarse.

"Through Thick and Thin" was the title of a comedy sketch that came next. An extraordinarily fat woman, a man resembling a splinter and a girl who wants to join a circus are the characters in it. The jokes are mainly jibes at each other's proportions.

Ellis and Carlton scored a hit with a classical song act. They are fully reviewed under New Acts.

Howard and Sadler still have the same kind of act they have played for the last several years.

Bergman, Brown and Company, a tryout, followed with a sketch. The scene is laid in a new booking agent's office. He has just hired a new office boy. An actress comes in, does a song and dance and later, is joined by the boy in a song. The office boy is a fair dancer, but needs some new steps. The booking agent and his wife are the other two characters. The act is good for small time houses.

Moss and Fry close the bill with a riot of laughter. They still retain their foolish questions. Their singing is good, and they were the favorites here. G. J. H.

HARLEM OPERA HOUSE
(Last Half)

The house was fairly well filled when the Flying Keelers started the show with their trapeze performance. They do not cease action from the rise to the fall of the curtain.

Georgie Price and company were, undoubtedly, the favorites of the program, but would have scored even better in a position further down the bill. He did a number of songs and a recitation, and followed them with impersonations of stars that were fairly well done.

Leon and Le Hoen followed with a western skit, most of which dragged and lacked interest. The singing is fair, but most of the monologue should be cut out and something of more interest put in.

Jack Ingliss, with a "nut" act, came next, and scored a laughing hit. He has a variety of dilapidated instruments, of which he plays only the Jews-harp and the harmonica. All the others seemed to be for display purposes only.

Diero, playing the accordeon, was given a generous hand. He started with a classical number and then plunged into a medley of popular and classical selections. He was not permitted to leave the stage without an encore.

Gracie Emmet and company, in "Mrs. Murphy's Third Husband," followed and scored. Miss Emmet, as Mrs. Murphy, has married for the third time without telling her husband that she has a son by her second. Her third has also forgotten to tell her that he has a daughter by his former wife. The son and daughter meet each other, fall in love and get married. So, everything ends happily. The sketch has plenty of laughs and was liked.

Murray Vogt and company closed the bill and scored with their singing and comedy act. They are further reviewed under New Acts. Except for the fact that they have removed an obnoxious number from their offering, it is as reviewed there. C. J. H.

FIFTH AVENUE
(Last Half)

The Melnotte Duo gave the show a good start, their clever acrobatic stunts and exceptionally daring feats on the tight wire meeting with a ready applause response.

Armstrong and James, a black face team much above the average in entertaining ability, had no difficulty in getting laughs started and kept them coming their way every moment they occupied the stage.

Edith Clifford, assisted by a male pianist, offered a pleasing routine of character songs. She has a fine singing voice and puts her stuff over well.

Burt and Rosedale scored with a hodge podge of comedy, singing, music and dancing. The man is an excellent "loose" dancer, and the woman, in addition to playing and singing a bit, possesses a refined appearance and handles the "straight" end of the act with ability.

Lynn Cowan ran through a varied repertoire of ballads and raggy numbers with the speed of an express train. He was an unqualified hit. A little more of the saxophone wouldn't hurt a bit.

Harry Green and company, in his familiar sketch offering, "The Cherry Tree," gave a legitimate and highly amusing performance. Green is an unctuous comedian, who never overplays himself in an effort to carry his message over the footlights.

Sidney Phillips, on rather late, went right after the bunch with a nifty collection of songs and stories and landed solidly, his hard program spot, notwithstanding.

Emma Francis and her three Arab acrobats haven't been seen any too often around the metropolis, for the last few seasons, and found a warm welcome extended to them. The Fifth Avenue is assuredly loyal to old favorites. The act is working in great shape and should find plenty to do hereabouts. H. E.

PROCTOR'S 23RD STREET
(Last Half)

Leigh and La Grace opened the bill with their novelty balancing and juggling act. They have some very unusual apparatus and some entirely new stunts.

Black and O'Donnell came second with a neat little comedy skit that was liked. Their songs are fair and the violin solo scored.

George Howell and company made a hit with their sketch. They portrayed the ex-kaiser and his wife struggling for a living in a Bronx flat, while the crown prince is a conductor on a street car. The comedy pulled many laughs, and the serious part, which struck a patriotic vein, held interest all the way through.

Harry Tighe and Natalie Packer were the team favorites here. His monologue is good and their songs scored.

Copeland and McCloud followed with a jazz skit. Both enter in black-face, one playing the piano and the other the banjo and saxophone. They have a good variety of jazz songs, some of which are original.

Helen Ely, with her song cycle, came next and received only a small hand. Her voice is only fair, but she has a good way of putting her songs over.

Madison and Winchester made good with their comedy. They started slow, but, after a minute or so, got going well.

De Witt, Burns and Torrence closed the bill with an unusual acrobatic act. It has a toy shop for its scene. They held interest from start to finish and kept the ones who generally leave before the last act is through in their seats until the curtain fell. G. J. H.

AMERICAN
(Last Half)

Every seat and all available standing room was taken as Newell and Most opened the bill. They started with a double song, which drew only mild applause, but followed with another that went better. Afterward they did a dance ensemble.

The O'Neill Sisters sang a number of songs in the second spot and won favor, a shimmey number, going particularly well.

Hubert Dyer and company have an acrobatic act which is more of a comedy offering than anything else. The stunts are put in to enable the comedian to provide fun, and he certainly succeeds.

At this house his clown-like methods kept the crowd laughing from beginning to end and drew an unusual round of applause for an offering of this sort.

De Voy and Dayton, a man and woman, sang a number of songs, gave some comedy talking and filled in with dancing. The material is good but they put it over in a sort of go-as-you please manner. More energy exerted in the vocal part would add great improvement to the act.

The Eight Dominoes, composed of men and women, who sing operatic selections in Italian, came on after a delay that made the crowd impatient. They sing fairly well, but their act lacks the class to put it on big time.

Jessie Reed sang a number of popular selections in between shimmey dances. Her voice has a peculiar plaintive quality that seems to make her fitted for the singing of "blues." She should include a selection of the latter in her repertoire.

Charles S. McDonald and company, a dramatic sketch, in the next-to-closing position, deviated little from the usual playlet of this sort. The conclusion of the act did not explain one or two miraculous coincidences that occur, and the dictaphone scheme has been used so often that everyone knew what was coming long before the finish.

Bartram and Saxton, two men with pleasant tenor voices, closed with a musical offering that was about the best number on the bill. I. S.

PROCTOR'S 58TH STREET
(Last Half)

Nester and Vincent, a man and woman novelty balancing act, held down the opening position and had things all their own way. As a balancing act, this one ranks with the best in the business.

Edna Luby sang some songs and did some impersonations in an act that is rather out of date. The opening song was written at about the time the United States entered the war and does not fit at present.

Eddie Heron and company scored a hit with their comedy sketch, which is well acted, brimful of humor and possesses interesting situations.

Cooper and Gordon played a number of popular tunes on the piano and violin in an act that is not very well arranged. The violinist did not get off to a very good start either, his playing at the beginning being scratchy.

Stephens and Hollister offered a little skit which presents many possibilities. But the performers do not get the best out of it. Hollister, playing the part of a man who is in a slightly intoxicated condition, gives one the impression that he is indifferent.

Harmon and O'Connor sang a number of songs and filled in with some comedy, the piano-moving scene being particularly funny. Their original "blues" number made a hit.

Reynolds, Donegan and company have a whirlwind roller skating act that found the final spot easy. A man and two women perform several unusual feats upon wheels. The number should be able to score on any bill. I. S.

VAUDEVILLE

MASON AND KEELER

Theatre—*Palace.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*Special.*

An unnamed sketch by Porter Emerson Browne, styled a travesty on the eternal triangle, is a new offering presented by Homer B. Mason and Marguerite Keeler.

Briefly, and with some rather smart dialogue, it tells of a young neglected wife, who is on the verge of an elopement with a young Spaniard (played by George B. Romain). The husband unexpectedly returns, a little the worse for drink, and when Romain announces his intention of taking the wife away with him where she can be happy, the husband, instead of flying into a rage, takes the entire matter philosophically and says that if that is necessary to make her happy, he willingly consents to her leaving.

This surprises the couple, and instead of leaving they remain to argue over the matter, and the husband in conversing with the wife discovers that after all she really loves him and has no desire to leave.

The Spaniard hurriedly departs, as he hears the husband 'phone for an ambulance, and the couple take up their life together again. Leaving out a few bright lines, which Browne has put in the sketch there is little to either interest or amuse, and it gives little opportunity for either Mr. Mason or Miss Keeler to appear at advantage. W. V.

JOSEPHINE LENHARD

Theatre—*Proctor's 125th Street.*
Style—*Character songs.*
Time—*Twelve minutes.*
Setting—*In one.*

Josephine Lenhard is a dainty little miss with an excellent repertoire of character songs and just as good a way of singing them. Her voice is not too strong nor high pitched, but just right for the ear. Her enunciation is also quite up to the mark and, in addition, she moves about on the stage in graceful fashion.

She starts her act with a new jazz song, and follows it with a Frenchie number, which she sings with spirit. She then dons a Scotch makeup and sings one of the songs made famous by Harry Lauder. This was her best offering and drew applause. She concludes with an Irish song, and dances off stage.

Although new to the footlights and possessed of a voice that has not yet been fully developed, Josephine is coming fast, and other singers of character songs had better watch out, for this little girl has the goods. I. S.

COPELAND AND McCLOUD

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*In one.*

Two men in black-face, wearing a comic makeup, play a number of jazz tunes upon the banjo, saxophone and piano. They have selected good songs for their offering, play them well and win favor with their general manner.

They start with a banjo and piano duet and play a medley of popular songs, after which the banjo is discarded and a saxophone is used by the smaller of the two. They render some more jazz music and conclude with the original arrangement.

The offering is a good small time musical act and, in an early spot, might be able to fit in on a big time bill. I. S.

NEW ACTS AND REAPPEARANCES

(*Continued on page 26.*)

LEIGH AND LA GRACE

Theatre—*Eighty-first Street.*
Style—*Balancing and juggling.*
Time—*Ten minutes.*
Setting—*Special, four.*

While the stunts performed by the man and woman in this act are only fair, they have an impressive manner of doing them. They carry a unique setting with pretty light effects.

When the curtain rises on a drop depicting the harbor of New York, the fleet is seen returning. A submarine fires a shot, submerges, and the lights are switched on.

The performers then appear and start with their work. Leigh juggles a hat, ball and racquet, while Miss La Grace balances a parasol on her chin. The man then juggles three thin boxes and a lamp. The fountain trick which he does next is about their best stunt. The two then juggle some discs and try to speed things up with some patter which must have been originated in prehistoric times, it being so old that not even a ripple of laughter was aroused. Some hat-throwing was followed by a trick with sticks and another with a keg, which concluded the act. I. S.

ANTHONY AND ROGERS

Theatre—*Eighty-first Street.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Two men in Italian make-up and using Italian dialect, present a talking act full of laughs. The material they have is funny and their way of putting it across still more so. There is one thing, however, that could easily be remedied, and that is the lack of a song.

The offering, as it is, should be able to draw laughs in a big time house without more difficulty than it encountered at this one. But, with a good, comic "wop" song, it would go even better.

They start an argument as soon as they step upon the stage, the shorter of the two men getting the laughs. Their talk about the accident is funny, and the "Belfast" argument, where both grow excited, is good. Their wind-up, a good clog dance, comes just at the right moment and makes it a polished number. I. S.

DEVORE, ARMAND & WALL

Theatre—*Eighty-first Street.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*Special, two.*

Three women, playing the 'cello, violin and harp, offer a number of classical selections. They have an attractive setting and costumes, thus presenting a good appearance. Their playing is above par and their choice in selecting the numbers shows good judgment.

They started with a trio, followed by a solo on the harp, the player offering an old Scotch ditty. A 'cello and harp duet was then given in good fashion. A violin solo followed, and a trio concluded the act. The latter was well done and called for an encore. The act has been staged by some one who possesses a real knowledge of showmanship.

The offering is a good small-time closing act, and should find plenty of work in the better small-time houses all over the country. I. S.

SOUTHERN SERENADE

Theatre—*81st Street.*
Style—*Musical.*
Time—*Fourteen minutes.*
Setting—*Full stage.*

Southern Serenader is a dreamy affair with a soft blue light thrown on a pretty inside scene in an old Southern home.

The curtain rises on the above setting and one of the girls is disclosed sitting at the piano. From behind stage comes the voices of other girls and a man singing softly an old Southern melody. They enter and, after they greet the one inside, render a pretty classical piece on the piano, piccolo and violin. This was followed by a piano solo, accompanied by piccolo and viol, which was very well played. G. J. H.

BILLY ROGERS

Theatre—*Proctor's 125th Street.*
Style—*Imitation.*
Time—*Eleven minutes.*
Setting—*In one.*

Billy Rogers has a neat little skit, which received a great deal of applause at this house.

He enters singing and holds what appears to be a cornet in his hand. When he finishes his song he places the cornet to his lips and apparently plays.

Before he finishes, however, he takes the instrument from his lips and shows that he is making the sound with his mouth. This brought a good round of applause from the audience. He then imitated consecutively a xylophone, a train, a gasoline engine, a number of animals and musical instruments, which made a hit. If he would improve upon the monologue which he gives between imitations the act would score much better than it does. G. J. H.

MISHA NICOLAIEFF

Theatre—*Eighty-first Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Misha Nicolaieff, who styles himself "Prince of Russian Tenors," has a clear, although not too powerful, voice, and sings a number of classic selections in Russian, French and English. He has not selected the proper sort of songs for a vaudeville act, and it is hardly likely that he will leave the small time circuits.

His opening song, in Russian, about a broken heart, is followed by one in English, also of a melancholy vein. He then sings another one in English and follows with a French song. His pronunciation, in that language, is nothing to boast of. He concludes by repeating the same song in English. I. S.

BELLE SISTERS

Theatre—*Harlem Opera House.*
Style—*Singing and Dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

The Belle Sisters are two attractive young misses and, if they performed as well as they looked, would be a leading big time attraction. They have voices, however, that are not very strong, which made it quite difficult to hear them. The dances are not of very high order, either, and there is too much solo work, the girls, excepting at the start and finish, taking turns at delivering their songs. I. S.

MURRAY, VOGT & CO.

Theatre—*Proctor's 23d Street.*
Style—*Comedy and singing.*
Time—*Ten minutes.*
Setting—*In one.*

Murray and Vogt have a good act that would probably reach better time if it were not for the last number, which not only destroyed every good impression made on the audience, but actually caused a feeling of disgust. The manner which they sang the number and the words they interpolated is what turns theatres from places of artistic entertainment into vulgar resorts.

One of the characters enters and begins to sing. He is interrupted by some hammering off stage and pulls his partner, dressed as a stage hand, from behind the curtain. They produce some good laughs by the way he trys to keep his trousers from falling, and finally the first insists that the stage hand sing. He attempts a ballad and reveals a good voice. They have a good variety of songs and were doing well up to the point where they introduced the offending words. They then lost all the good impression they had succeeded in making. G. J. H.

HALL AND BROWN

Theatre—*Proctor's 23d Street.*
Style—*Comedy sketch.*
Time—*Twelve minutes.*
Setting—*Full stage.*

Hall and Brown's sketch is composed of a lot of words, some of which are supposed to be funny and all of which arrived at nowhere.

The act opens on a setting in a country hotel. The man in the act enters dragging a trunk which he sets down and, after a few remarks, exits. The woman then enters as a traveling corset saleslady, followed by the man, dressed as a country dude. She begins to kid him.

This takes up practically the entire act. Some of the jokes would be good if the acting of the woman was natural. Their best number was the finishing one, which consisted of a song by her and the man playing her accompaniment on the piano. A few more songs and less kidding would improve the act a great deal. G. J. H.

KELLY AND BERGA

Theatre—*Proctor's 23d Street.*
Style—*Comedy.*
Time—*Eleven minutes.*
Setting—*In one.*

Kelly and Berga have a comedy act that is good for the houses it is now playing, but would not do for the big time.

A hoarse voice, off stage, singing an Italian song, opens, and the singer, dressed as an Italian laborer, enters. The straight man then comes on and starts some fair comedy. A medley of old songs and a burlesque of a Spanish dance got a good deal of laughter, and an answer to a blackmailing letter pulled fair. In fact, the whole act can only be called fair. G. J. H.

NADA NOREIN

Theatre—*Proctor's 58th Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In one.*

Nada Norein entered singing a ballad, which she followed with a popular song. She then gave a yodling number, which scored big, but would make a bigger hit if it were her first and sung off stage. She followed it with a selection from an Italian opera in both male and female voices.

The act is a good one and should reach better time. G. J. H.

DRAMATIC and MUSICAL

"DEAR BRUTUS," WITH WILLIAM GILLETTE, IS BARRIE AT HIS BEST

"DEAR BRUTUS."—A comedy in three acts, by J. M. Barrie. Produced at the Empire Theatre, New York, Dec. 23, 1918, by Charles Frohman, Inc.

CAST.

Mr. Dearth	William Gillette
Mr. Purdie	Sam Sothern
Mr. Coade	Grant Stewart
Matey	Louis Calvert
Lob	J. H. Brewer
Mrs. Dearth	Hilda Spong
Mrs. Purdie	Myrtle Tannehill
Mrs. Coade	Marie Wainwright
Joanna Trout	Elizabeth Risdon
Lady Caroline Lancy	Violet Kemble Cooper
Margaret	Helen Hayes

Shakespeare has inspired more than one playwright in the past, as he probably will continue doing in the future. But it has remained for Sir J. M. Barrie, the celibate father of Peter Pan, to adopt a theme from Shakespeare's lines: "The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings," and create the play "Dear Brutus," which delighted the audience at the Empire Theatre, where is was presented for the first time in this country last week. "Dear Brutus" will, perhaps, help to widen the already wide niche Sir James has in the dramatic hall of fame.

The realities of life which make us dream of the unfulfilled things are touched upon in this play with the whimsical precision and more than toy philosophical pointedness of the Barrie that is at his best. The result is a charming comedy in which William Gillette essays the role of a disappointedly married artist, who is doubly disappointed because he has no child who might shed some sunlight in his life.

But he is not the only character that dreams of things in life unfilled. Indeed, there are introduced a various group of delightful characters who unfold the imaginative story of the play with true understanding and balance.

In the first act, there is a gathering at a midsummer's night party given by "Mr. Lob," who suggests the characteristics of Shakespeare's Puck in "A Midsummer Night's Dream."

At midnight a forest springs up about the house and the guests go out into it, where they find themselves in the land they might have been living in had destiny planned their life roads differently.

In this land they begin realizing their dreams. The butler is a successful city promoter, loved for his wealth by Lady Caroline, who had in reality scorned him. The philandering husband, who has come with his wife, is made happy for the nonce by doing the things he dreamed he would like to do. Thus it is with all of them, but especially with Mr. Dearth, who comes to the forest to paint with his imaginary daughter, father and daughter visualizing the mother as an abandoned mistress who, in real life, has refused to be a mother.

In the final act the dream child is no more, even as the things they all dreamed about are no more.

Helen Hayes, who played the role of Margaret, the dream child, did so with a wonderful blending of phantasy and actuality, which made her work stand out above everyone else's in the cast. William Gillette played in his own subtle fashion, and among other things did a most interesting bit of a heavy drinking character.

Sam Sothern, who was brought over from England to play the part of Mr. Purdie, essayed the role capably and with a deep sense of understanding. Others who deserve honorable mention are Grant Stewart, Louis Calvert, J. H. Brewer, Hilda Spong, Myrtle Tannehill, Marie Wainwright, Elizabeth Risdon and Violet Kemble Cooper.

"OLD LADY 31" STARTS AGAIN

"Old Lady 31" opens in Chicago on Jan. 5 at the Cort Theatre. On New Year's eve, however, it will be played in Toledo. Emma Dunn is not in the cast this season, her place being taken by Effie Ellser. This is the third season the play is to be presented under the management of Lee Kugel.

NEW HAMMERSTEIN SHOW AT CENTRAL STARTS AS A HIT

"SOMEBODY'S SWEETHEART" — A musical play in two acts, by Alonzo Price and Antonio Baffunno.

CAST.

Andrews	Bernard Gorcey
A Troubador	Rose De Granada
Colonel Williams	Albert Sackett
Harry Edwards	Walter Scanlan
Helen Williams	Eva Fallon
Roderic	Arthur Klein
Bessie Williams	Louise Allen
Sam Benton	William Kent
Dolores	Carmen Granada
Zalda	Nonette
Ben Hud	John Dunsmure
Machaquito	Chester Brown
Oriental Dancer	Veronica
Scriploo	Basil Stratti

It is not often that a musical show comes to Broadway with as tuneful a score as the one in "Somebody's Sweetheart," produced by Arthur Hammerstein, and which opened here after a short road tour at the Central Theatre.

The tunes are sweet without being cloying and several of them might be said to be alluring, for they will surely be hummed and whistled and danced to in restaurants before long. All of which is a feather in the cap (or whatever other headwear he does wear) of Antonio Baffunno, the young composer who provided the score.

However, there's also a book which must not be lost sight of, and which was written by Alonzo Price who, likewise, is responsible for the lyrics.

The story is set in Spain, where the daughter of the American consul at Seville lives with her father. A young American who has a habit of falling in love comes into the daughter's life, and she proves that she likes him by promising to marry him.

However, on the eve of the marriage, a Spanish vampire who has also figured in the young man's life, shows up and complications ensue which makes it necessary for the prospective bridegroom to call upon a college chum to help him out of what promises to be a desperate situation. The chum tries to win over the Spanish vampire with romance and cajolerie, and just as his efforts toward that end are nearing success he has to go and fall in love with the sister of his friend's fiancée. This furnishes further complications until the happy ending is reached.

Throughout the musical and comical proceedings we find William Kent, erstwhile comedian in "Ladies First," and who plays the part of the chum, bringing out all the fun, and even more, than the part affords.

Eva Fallon is the consul's daughter and sings her way through the role delightfully. Nonnette and her violin figure prominently, as also do Walter Scanlan, the young American, and John Dunsmore, both of whom sang exceptionally well. Louise Allen figured very prominently when she danced a duo number with Kent, which came pretty nearly stopping the show.

Others who contributed to the success of the show are: Rose de Granada, Bernard Gorcey, Albert Sackett, Arthur Klein, Chester Brown, Carmen Granada, Basil Stratti and Veronica.

"BACK TO EARTH" HAS NOVEL THEME AND IS WELL ACTED

"BACK TO EARTH"—A three-act comedy by William Le Baron, produced Monday night, December 23, 1918, at the Henry Miller Theatre, by Charles Dillingham.

CAST.

John Baker	Charles Cherry
George Carr	Harold Hendee
Harry Kennedy	James Dyrenforth
Ambrose Strange	Wallace Eddinger
Parsons	James Kearney
O'Neil	Jay Wilson
The Old Man	Fred W. Peters
Emily Carr	Miss Ruth Shepley
Marjorie Haddon	Miss Paula Sterling
Grace Carr	Miss Minna Gombel
Anna	Miss Kirby Davis

All sorts of interesting things happen and are mentioned as having happened in "Back to Earth," the three-act comedy produced by Charles Dillingham at Henry Miller's Theatre. William Le Baron, who wrote the play, acknowledges that the theme was suggested to him after reading a story by Oscar Graeve in the Century magazine.

The piece is a spook comedy that attempts, and succeeds at times, in showing how a soul came back in the flesh to meet the experiences to which all flesh is heir. It matters not that in this case the being is described as "an angel with a sense of humor," whose peregrinations cause most of the mystery in this play. For there is novelty and comedy and mystery throughout.

When John Baker (Charles Cherry), in his apartment in Gramercy Square, finds a spirit come back to earth in the person of Ambrose Strange (Wallace Eddinger), he is glad to entertain the guileless one, for the reason that Baker, who is a confirmed spiritualist, has just been unsuccessful in a seance.

However, when the spirit meanders about telling people the truth and nothing but the truth, much to their embarrassment, the genial host grows hostile in his attitude toward his angelic guest. And to cap the climax, the spirit has to go and fall in love with Emily Carr (Ruth Shepley), with whom John Baker is already in love, causing the latter a great deal of anguish. All this is handled quite deftly in the play.

Of course, the rivalry of mortal and immortal for the hand of a woman is not entirely original in story and drama. Yet, the way it is handled in this case gives a definite touch of quaintness to the idea, which, perhaps, is lacking in the versions contributed by the ancient Hindus and Chinese, with whom the theme was popular.

It would be detracting from the interest of the plot to divulge the finish of the interesting complications that ensue from the immortal one's presence on earth in the apartment of his mortal host. Still, it can be said that there are a few thrills, a lot of amusing and witty dialogue and some very lively moments at the end.

Wallace Eddinger was the guileless and unsophisticated "angel" he should have been, displaying keen judgment in the enactment of the role.

Charles Cherry, as the host, acted gracefully and in his best manner, which means that he contributed a sterling bit of performance. Ruth Shepley played with a great deal of sincerity.

Harold Hendee was amusing as the brother of Emil Carr, who is the chief cause of the complications. Indeed, the entire cast gave good accounts of themselves. Fred G. Latham staged the play.

"Back to Earth" will, in all probability, find favor, especially with those people who enjoyed "Seven Keys to Baldpate" and plays of that type.

(*Reviews continued on pages* 29 *and* 31.)

MURRAY AND MACK TO REUNITE

Murray and Mack, one of the best known pair of co-stars on tour fifteen years ago, will shortly reunite, plans for the tour being now in the making. Richard Lambert and Melville B. Raymond are interested in the scheme of reviving "Shooting the Chutes," one of the farces of the well-known duo. Murray has been active in screen work since their separation and Mack has been in vaudeville.

ROBT. HILLIARD HAS UNSUITABLE ROLE IN PLAY BY GEO. COHAN

"A PRINCE THERE WAS"—A three-act comedy by George Cohan, based upon a story by Darragh Aldrich. Presented Tuesday evening, December 24th, at the George M. Cohan Theatre.

CAST.

Charles Martin	Robert Hilliard
Bland	Ernest Stallard
Jack Carruthers	George Parsons
Comfort	Marie Vernon
Miss Vincent	Wanda Carlyle
Gladys Prouty	Ruth Donnelly
Mrs. Prouty	Jessie Ralph
Short	Ralph Sipperly
Katherine Woods, M. S. C.	Phoebe Hunt
Mr. Cricket	A. G. Andrews
Della	Elizabeth Dunne
Messenger	Walter Browne
Eddie	Leroy Johnson

In spite of its title, "A Prince There Was," is far from being a fairy play. It tells of Charles Martin, an unhappy millionaire, who has undertaken to drown his sorrows in whiskey, and is saved by a little girl.

At the opening of the play, Martin is discovered drinking, in his own luxurious apartment, and apparently is a hopeless case. His old friend Jack Carruthers endeavors to reclaim him, but to no purpose. Having been born rich, and retiring, as a young man, from the publishing business with accumulated millions, he has always been self-indulgent, and resents advice.

Carruthers has hoped to get his friend interested in some woman. But his efforts in this line have been futile. Then, at apparently the eleventh hour, a change is wrought.

Comfort, a little girl, comes to the Martin apartment seeking Carruthers. Her mission is undertaken in behalf of Katherine Woods, a young authoress, whose stroies have been returned by *Carruthers' Magazine.*

Martin is suddenly interested in the little girl and her story, and resolves to do something worth while. He has never known what adversity means and intends to find out. He accepts a position as assistant editor on *Carruthers' Magazine,* and takes up his abode in Mrs. Prouty's boarding house, first having assumed the name of Prince.

From the first his fellow boarders assume that Martin is not what he seems, but he is not interested in what they think, his interest being centered in Miss Woods. In his position of assistant editor he is able to aid the young lady by accepting her stories.

The fact that he is able to do something for some one gives Martin new interest in life, and in this he is encouraged by Carruthers. Martin soon discovers another and all absorbing interest. He is in love with Katharine.

And thus reformation and happiness has come to the once unhappy millionaire, and all through the instrumentality of a little girl's devotion to another.

The role of Charles Martin far from fits Robert Hilliard. The supporting cast is excellent throughout.

Little Marie Vernon, as Comfort, was one of the biggest favorites, through her clever work.

Phoebe Hunt made Katharine Woods a distinctive character, and Jessie Ralph, A. G. Andrews and Ralph Sipperly gave examples of well-drawn types.

The New York CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer

1604 Broadway, New York
Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR
Paul C. Sweinhart, Managing Editor

NEW YORK, JANUARY 1, 1919.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, $4; six months, $2; three months, $1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St. HARRY F. ROSE, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Doringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

ONE DANGER

During the last two weeks the report of a big merger that supposedly will embrace all of the important film interests in the country has cropped up again with renewed force, and while the numerous rumors concerning the proposed combination are rather difficult of confirmation, the present unsettled condition of affairs in film circles would incline the casual observer toward a belief that this time the report is true, and that a working agreement will be arranged very shortly.

The advantages of a film combine have been pointed out so frequently that it is hardly necessary to go over the subject again. The outstanding feature of course of a film merger would be the enormous amount of money that the manufacturers would save in the matter of distribution. Conditions such as are now to be found in cities like Omaha, where there are more exchanges than there are exhibitors, would be corrected overnight, and the present ridiculous star system could also be rearranged on a common sense basis.

There is one thing, however, that the film men should not overlook in the event that the long talked of combination becomes an actuality, and that is the danger that always attends the acquisition of power. The first and only combination that was ever formed in the picture industry, failed to wield a lasting influence, because it became too autocratic, and instead of endeavoring to use its unlimited power with discretion, and in a manner that would create good will, stooped to practices that gradually resulted in its demise.

If the present crop of movie manufacturers repeat the mistake of the pioneers of the business, and try to grab off all of the fruits of a sensible working agreement for themselves, there is little doubt that they will meet the same disagreeable fate as their predecessors.

Rentals are now unnecessarily high, due principally to the unbusinesslike methods the big film concerns pursue in conducting their affairs, and one of the first matters that should receive the attention of those interested in the forthcoming combination, is a drastic change in this direction. About the worst mistake a combine of picture concerns could possibly make would be to increase, rather than reduce their present service charges.

With the right men at the head of such a combine, there is little danger of adding to the burden that the exhibitor is now compelled to carry. Let us hope that the powers that be will see to it that the right men are chosen to formulate the policies of the proposed organization which, if formed and properly administrated, will be the most forward step that the industry has taken in years.

TWENTY-FIVE YEARS AGO

Henry Pettit died in London, England.

Henry Irving appeared in "Dr. Jekyll and Mr. Hyde."

Francis Wilson was elected director of the Players' Club.

"Since Katie Rides a Wheel" was published by Chas. K. Harris.

"About Town" was produced in Chicago by Russell's Comedians.

The Buffalo, N. Y., Lodge of Elks tendered a benefit to Michael Shea, of Shea's Music Hall.

"Three Hats" was produced at the Berkeley Lyceum, New York.

Answers to Queries

D. A. T.—Sophie Tucker is married.

A. K. R.—Owen Davis wrote "The Family Cupboard."

F. Z. W.—Haru Onuki is a Japanese prima donna.

P. I. L.—Carol Holloway was formerly in "Chin Chin."

G. R. H.—Tomasso Salvini retired from the stage in 1891.

S. E. T.—Eddie Vogt was featured in "The Bride Shop."

N. A. Z.—Otis Skinner was starred in "Humpty Dumpty."

T. D. T.—The Actors' Equity Association can answer you.

B. B. D.—Leo Wood's real name is Leopold Lantheaume.

C. B. Z.—"Fadette" was first produced twenty-six years ago.

L. A. S.—F. A. Gardner's show was in South America in 1892.

F. W. E.—Dion Boucicault died in New York in September, 1890.

D. A. R.—David Braham was the first husband of Lillian Russel.

S. D. C.—Jean Havez was at one time married to Cecil Cunningham.

C. A. R.—Blanche Walsh died in Cleveland, Ohio, on October 31, 1915.

F. C. H.—Mlle. Fougere played at Koster and Bial's, New York, in 1890.

L. P. Z.—Franklyn Ardell was formerly a well-known vaudeville performer.

H. M. T.—Evelyn Nesbit played vaudeville on the U. B. O. time last year.

D. O. N.—Sessue Hayakawa is married to Isuru Aoki, the Japanese actress.

A. B. N.—Al Darling is now manager of the Royal. You can locate him there.

S. W.—The Isabelle Sisters, a musical act, played on the Loew time last year.

L. E. F.—Mae Murray was starred in "The Plow Girl." It was a Lasky film.

P. C. P.—"You Did That" was published in 1893 by M. Witmark and Sons.

C. A. K.—Charles K. Harris wrote and published "Break the News to Mother."

W. N. K.—You can locate Walter Kingsley in the Palace Theatre building.

N. K. E.—Florence Reed is the daughter of the late Roland Reed. She is his only child.

A. C. H.—Pinch's Opera House, Union Springs, N. Y., opened on February 9, 1888.

D. F. V.—"Good Gracious Annabelle" opened on October 31, 1916, at the Republic.

K. D. C.—Olga Spesiwitzewa is a Russian dancer. She has appeared in this country.

C. E. K.—Ernest R. Ball and J. Keirn Brennan wrote the song "A Little Bit of Heaven."

A. M. W.—Frisco, the dancer, is really named Lou Chiha. No, he was never in burlesque.

E. D. F.—The Mosconi Brothers were with the Bessie Clayton act several months ago.

F. A. L.—The act called "All Wrong" played on the Orpheum time in the latter part of 1916.

K. A. W.—The Clipper Quartet was with the Little Puck" company, twenty-seven years ago.

D. A. T.—William Morris is Harry Lauder's manager. His office is in the Putnam building.

L. T. S.—You will find new acts reviewed each week in THE CLIPPER'S "New Act" department.

E. G. O.—"Diamond Jim" Brady died April 3, 1917. He left an estate worth more than $1,000,000.

F. C. O.—Van and Schenck appeared with "The Century Girl." They are now playing the big time.

D. F. V.—Lillian Russell has been commissioned a sergeant in the Marines, but not a colonel as has been rumored.

R. S. P.—Eva Tanguay is now playing on the Orpheum Circuit. You can find where she is to play next week in "Vaudeville Bills."

B. C. A.—The question you ask cannot be definitely answered, being a matter of opinion on which people are inclined to disagree.

L. A. P.—Playing with the joker "wild," you can use that card to make a straight flush. No, the joker does not count in betting on spades.

L. T. P.—Yes, the Alice Brady in "Forever After" is the same one who has appeared in films. She is the daughter of William A. Brady.

V. A. C.—Harry Ellis, the tenor, is now in vaudeville. He is the same singer who appeared with the old Primrose and Dockstader Minstrels.

C. E. M.—Klaw and Erlanger produced "Around the Map." C. M. S. McLellan wrote the book and lyrics of the piece, and Herman Finck the music.

R. D.—Joe Armenno, who died last year, was an acrobat. He died of a broken neck, the accident occurring when he tried to do a triple somersault in a San Francisco saloon.

B. A. K.—Robert Fitzsimmons did appear on the dramatic stage. He was starred in a play called "The Village Blacksmith." He died within the last few years of pneumonia.

L. E. N.—Sessue Hayakawa is married to Isuru Aoki, a Japanese actress, who has appeared together with him in several Lasky feature pictures. No, Hayakawa is not Hawaiian. He is a native of Japan.

Rialto Rattles

GOOD NEWS FOR THE REP SHOWS

With eggs at $1 a dozen and bounding upward every day in price, it begins to look as if the "rep" shows would enjoy one of the best seasons in history.

THE BEST LAUGH OF THE WEEK

According to a New York daily, Dick Rowland says that all picture stars except Nazimova must go. Yes, he's right. Nazzy's working for Metro.

THEATRICAL MYSTERIES NO. 25

What's become of that down East inventor who was going to revolutionize the picture business with a new colored process that was really colored?

JACK IS PUZZLED AGAIN

Jack Dunham says he can't understand how Shakespeare ever came to write a play about a guy named MacBeth when lamp chimneys weren't even invented in those days.

WE'LL SAY SO

Judging by reports from all over the country regarding Caruso as a picture actor, we are more firmly convinced than ever that, as a screen star, Caruso is a great singer.

JUST A SUGGESTION

The two vaudevillians who are scrapping about that "catching an apple on a fork" trick might find a solution to their differences by digging up one of vaudeville's most revered veterans and making apple sauce.

WE CAN'T BELIVE IT

"Wanted for Murder—All Loew Theatres." That is an advertising sign a-top the Godfrey Building. We've seen a few Loew shows in our time that weren't so awfully good, but we can't believe they're as bad as all that.

SOUNDS REASONABLE

Madame Cronin evidently has no objections to "Tarzan" making a monkey of himself, but, taking her action in starting an $8,000 lawsuit against the impersonator as a criterion, it would seem that she does entertain strenuous objections to his making one of her.

HERE'S HOPING, ANYWAY

The movie exhibitors and the manufacturers are talking about making up and burying the hatchet. The making up part is all right, but when it comes to burying the hatchet, we hope each faction will find a better place to bury it than in each other's heads, as has been their playful custom in the past.

THEY WOULDN'T OBJECT AT ALL

Audiences at the Fulton Theatre this week, will observe that the management has re-arranged the orchestra pit and otherwise brought about quite a little change in the auditorium of the house. No mention has been made of making any alterations in the box-office, however, although the management wouldn't be at all displeased to see quite a little change in that part of the house.

THINGS WORTH HAVING

Fred Stone's legs.
Jess Willard's fists.
Adolph Zukor's brains.
Maxine Elliott's eyes.
John McCormack's voice.
Johnny Hughes' feet.
Harry B. Smith's memory.
Joe Flynn's front.
Fatty Arbuckle's back.

VAUDEVILLE VETERANS

"Who wears the biggest hat in the army? Why, the man with the biggest head, of course."

"How long can a man live without brains? Let's see, how old are you?"

"Father used to be a diamond merchant. A jeweler? No, he sold peanuts at the baseball grounds."

STOCK REPERTOIRE

CORSE PAYTON GOING BACK TO STOCK

LIKELY TO LOCATE IN NEWARK

NEWARK, N. J., Dec. 28.—Corse Payton intends to re-enter the stock field. He has made several visits to this city recently, and for some time rumor has had it that he was looking for a local theatre in which to install a company. He has been here twice this week and on his last visit acknowledged that he had had a conference with a theatre owner, but refused to say which one.

There are three houses in Newark in which stock companies have been opened at various times, namely, the Bijou, Orpheum and Newark. The two first named are now devoted to pictures, while the Newark is the regular dramatic combination house, and, despite the fact that George Mooser and the Shuberts ran a stock company there for a few weeks at the beginning of this season, the experiment proved unsuccessful, and it is not thought it will be attempted again.

On the other hand the Bijou and Orpheum have each housed successful stock companies at various times, the Corse Payton organizations being among the number.

Payton is well liked by Newark theatregoers, and because his stock ventures here have always been profitable, he likes Newark. That his name, connected with a company, has a certain value here is unquestioned and the rumor that he is to locate here in the very near future has been taken in some quarters as an established fact.

SAVOY STOCK REOPENS

HAMILTON, Can., Dec. 24.—After a layoff of three weeks, owing to the "flu," the Savoy Players opened yesterday with "The Daughter of Mother Machree" as the bill. This was the second closing of the company owing to the epidemic.

Last week the company played an engagement at the Grand Opera House, Toronto, giving the "Mother Machree" play. The company remains the same in spite of the two enforced closings, and the various members have become local favorites. Charles D. Pitt is winning encomiums for his staging of the plays, and the players are praised for their excellent work. Prospects are bright for a prosperous finish to the season in this section of the country. Next week's bill will be "Our Little Wife."

"UNKISSED BRIDE" DRAWS BIG

PORTLAND, Ore., Dec. 23.—"The Unkissed Bride," presented last week by the Alcazar Players, played to capacity business at every performance. It is one of the funniest comedies seen here in many a day. "Mother Carey's Chickens" is this week's bill. "The High Cost of Loving" follows.

PLAYS IN "FOOL THERE WAS"

BALTIMORE, Md., Dec. 30.—Ethel Downey has been especially engaged to play the child's role in "A Fool There Was," this week's offering by the Blaney stock company at the Colonial Theatre. Little Miss Downey created the role in Robert Hilliard's original production of the play.

SACKS AFTER HOBOKEN STRAND

Manager Sacks, of the Fifth Avenue Theatre, Brooklyn, is negotiating with the owners of the Strand Theatre, Hoboken, N. J., with a view to establishing a stock company there.

FLINT STOCK BREAKS RECORD

FLINT, Mich., Dec. 24.—The Hawkins-Webb stock company, now in its seventeenth week at the Majestic Theatre, has established a record for business in this city. The company met with immediate favor at its opening on September 1, and business has increased until the "Sold Out" sign is hung up several nights a week. "Sis Hopkins" played to bumper business all last week. "Stop Thief," this week's bill, opened well tonight. Thomas Krueger, formerly with the company, has returned to play juveniles, and Dick Elliott has joined as comedian. These are the only two changes in the company since the season opened.

ACTORS DINED XMAS EVE

BROCKTON, Mass., Dec. 26.—Mr. and Mrs. Carl Jackson, of the Hathaway Players, were host and hostess to a Christmas dinner tendered to the entire company on Christmas Eve. The house was beautifully decorated with the season's colorings, together with those of our Allies. Dinner was served at midnight. Mr. Jackson acted as Santa Claus. Those present were Warda Howard, Helen Kinsel, Jessie Lyons, Lottie Robertson, Carrie Lowe, Charles Wilson, Kalman Matus, William Melville, Bob McClung, Eddie Waller, Byron L. Abraham and Mr. and Mrs. Jackson.

"LILAC TIME" HITS SOMERVILLE

SOMERVILLE, Mass., Dec. 26.—"Lilac Time," this week's offering of the Somerville Players, is scoring a hit with local playgoers. Winnifred St. Clair, as Jeannine, and Rowden Hall, as Lieut. Philip Blythe, are doing capital work in the leads, while Ted Brackett, as Captain Padget; John Gordon, as Smylie; John M. Kline, as Major Halloway, and Elbert Benson, as Julien, give excellent support. Director Kendal Weston deserves special mention for staging the production. "Very Good Eddie" is the New Year's week bill.

JOINS HALIFAX STOCK

HALIFAX, N. S., Dec. 25.—Grayce Scott has joined the Majestic Players, succeeding Ernestine Morley as leading lady of the company. This week's play is "Mother Carey's Chickens," to be followed by "Johnny Get Your Gun." The players are giving not only the best class of plays but the best all round productions the local stock stage has seen, and the management and stage director, Harry Horne, are receiving the highest praise. Business is big and the attendance so far this season has broken records.

FENNELLY MUSTERED OUT

BOSTON, Mass., Dec. 25.—Corporal Parker Fennelly, who was appointed Assistant Camp Dramatic Director for Camp Devens last Summer, is to be discharged from service this week. Fennelly is well known in stock circles as a juvenile man, and last season played juveniles for John E. Kellerd in the latter's Shakespearean productions from coast to coast. After a few days' rest in Boston, Fennelly will go to New York.

MRS. HAROLD KENNEDY DIES

CLEVELAND, O., Dec. 24.—Mrs. Harold Kennedy, wife of the comedian of the Blaney stock company at the Grand, died last Thursday from heart disease. Mr. Kennedy took the body to New York for burial, and will return to this city next Friday. Besides her husband, Mrs. Kennedy is survived by a 5-year-old daughter.

JOINS PATERSON STOCK

PATERSON, N. J., Dec. 30.—Thais Magrane has joined the Richard Buhler stock company at the Lyceum Theatre as leading woman, opening tonight in "Good Gracious Annabelle." Jack Doty, another new member of the company, also made his appearance tonight.

HOLLINGSWORTH HEADS ST. JOE STOCK CO.

OPENS AT TOOTLE, DECEMBER 30

ST. JOSEPH, Mo., Dec. 28.—St. Joe is to have stock again and this time it will be headed by Harry Hollingsworth, the popular leading man, and will be located at the Tootle Theatre.

This city is a good stock town, and that the Tottle is a good stock house was proved by the Dubinsky Brothers, who ran the Dubinsky Players there for nearly two years and only gave it up when one of the brothers was called to war and the company moved to Kansas City.

Hollingsworth is well known to local play-goers, having played in this section of the country with various companies. He comes here in the dual capacity of leading man and stage director and will thus be responsible for the productions from the selecting of plays to the staging of them.

The opening bill will be "Johnny, Get Your Gun," which has been in rehearsal all this week, and is now ready for the opening next Monday.

The popularity of Hollingsworth and the fact that it is New Year's week starts the new organization well with a big advance sale.

FERRIS WILL GO IN STOCK

CAMP DEVENS, Mass., Dec. 25.—Sergeant Harry Ferris, professionally known as Ferris, the ventriloquist, who has been stationed here for seven months, expects to be mustered out shortly and will join his wife in stock. Mrs. Ferris is now playing with the Emerson Players at Lowell, this State.

MRS. MAJOR RECOVERS

GALVESTON, Texas, Dec. 26.—Arminie Commons (Mrs. Sam C. Major) has entirely recovered from her recent operation, is out of the hospital and has returned to her home. Major, who retired from the show business a year ago, expects to return to it in the Spring and will take out a "rep" show.

SHANNON STOCK DOING WELL

MAYSVILLE, Ky., Dec. 24.—The Harry Shannon stock company is doing well in this section. The company is playing the week here and prospects are bright for good business. The company did well in Lynchburg, O., last week.

WINTERING IN FLORIDA

ST. PETERSBURG, Fla., Dec. 26.—Manager C. A. Taff and wife, of the Mac-Taff stock company, came here for Christmas and will spend the Winter. The show will open the first week in April at Trenton, Tenn.

MARION HAFF IN NEW YORK

Marion Haff arrived in New York on Christmas Eve and spent the holiday at her home in New Rochelle. She contemplates going into vaudeville for the rest of this season.

JOINS FRISCO STOCK

SAN FRANCISCO, Dec. 26.—Walter P. Richardson has been engaged by Manager E. D. Price as leading man for Belasco & Mayer's Alcazar stock company. Richardson replaces Thurston Hall.

MUSICIAN WATSON WEDS

LITTLE ROCK, Ark., Dec. 24.—R. B. Watson, of the Majestic Theatre Orchestra, last week married May Glaze, a non-professional.

YORKVILLE STOCK DRAWS BIG

The Blaney stock company, at the Yorkville Theatre, is playing to big business, capacity being the rule. "The Girl Who Came Back," this week's bill, was given an excellent performance last Monday night. Frances McGrath, in the role of Betty Valentine, gave another example of her versatility and further endeared herself to the patrons of this house. Forrest Orr gave a forceful performance as Willard Overman, and excellent work was also done by Richard La Salle, John Revold, Gladys Bush, Frances Brandt and others in the company. Next week "Lilac Time."

WILSON'S COMEDIANS TO RESUME

DALLAS, Tex., Dec. 26.—Manager Wilson, of Wilson's Comedians, announces that he will reopen his company early in January to play opera houses, until May 1, when the show will start out under canvas. The company was forced to remain closed for several weeks owing to "flu," but all of the members "stuck" and the show resumes with same roster.

LAWRENCE CO. RE-ORGANIZING

CINCINNATI, O., Dec. 26.—John Lawrence is reorganizing the John Lawrence stock company, and will soon start out. Among those Manager Lawrence has signed is Bessie Leighton Thomas, widow of D. C. Thomas, who owned the Paramount Players. Queenie Roselle has also been signed.

POPULAR PLAYERS LAY OFF

COLQUITT, Ill., Dec. 24.—Manager Watson, of the Moredock & Watson Popular Players, has laid his company off for this week, and is playing his Dixieland Minstrel Company here. The Popular Players have been doing a remarkable business and will resume next week.

HAWKINS SUCCEEDS ELSLER

FLINT, Mich., Dec. 26.—Frank Hawkins, manager of the Hawkins-Webb stock company at the Majestic Theatre, has been engaged to W. S. Butterfield as house manager, to succeed O. L. Elsler, who has gone to Akron, Ohio, to take charge of the Hippodrome Arcade Company.

DEMOREST RESTS IN FLORIDA

STARK, Fla., Dec. 25.—Manager Demorest is here for the holidays, resting and looking over his pecan grove. The Demorest stock company has resumed its opera house dates, which it will play till the middle of April, and then start its tent season for the Summer.

STOCK GETS "STITCH IN TIME"

LYNN, Mass., Dec. 25.—"A Stitch in Time," coming direct from New York, is receiving its first stock presentation this week. It is well liked by local theatregoers and is doing good business.

FRANCKE MANAGES LYNN HOUSE

LYNN, Mass., Dec. 24.—J. E. Francke has resigned as advance agent of "The Hearts of the World," to take the position of business and publicity manager of the Auditorium Theatre here.

McKEE JOBS IN PATERSON

PATERSON, N. J., Dec. 28.—Jack McKee has been specially engaged for next week for the Lyceum Players' production of "Good Gracious Annabelle."

DAVIS JOINS EMERSON PLAYERS

LAWRENCE, Mass., Dec. 28.—Dan Davis has joined the Emerson Players at the Colonial Theatre to play juveniles. He opens next Monday.

STUART JOINS BLANEY STOCK

Donald Stuart, son of the late Ralph Stuart, has joined the Blaney stock company at the Yorkville Theatre, to play "bits."

WESTERN OFFICE:
Room 214, 35 So. Dearborn St.

CHICAGO

FOR ADVERTISING RATES:
Phone, Randolph 5423

SNOW STORM CLEARS UP "FLU" SITUATION IN THIS CITY

With Death and New Case Rate Falling, Threatened Closing of Theatres Is Now Believed Thing of Past. Other States Badly Affected, However

Owing to the snow storm which recently took Chicago within its grasp it is likely that the theatrical restrictions will not be enforced by the local health authorities.

For many days Chicago's theatrical folk have been in a state of wonderment awaiting the decision of John Dill Robertson relative to the situation. On Saturday morning it was announced that the severe cold weather and the snows of the last two days had succeeded in curtailing the death rate.

While this cheering news placed this city in a far different position, word has been received from southern, midwestern and northern States that the epidemic still holds control in those territories. Numerous acts are returning from the South, stating that theatres were closing due to the fact that the restrictions placed upon them by the various health boards would not permit the management to operate without a loss. In some of the cities patrons must occupy every other row, and in other cities they must be seated in every other seat. Theatre managers are not permitted to sell two seats together, regardless of who the purchasers are.

According to those in authority, if these restrictions are not raised it will paralyze business in this vicinity.

It is thought that the cold weather, which has suddenly taken possession of the West, will permit the situation to clear and will allow the various theatres to operate without restrictions.

HOLIDAY BUSINESS IS GOOD

Holiday business among local theatres has been the most encouraging in years. Regardless of the old adage that they mean a loss to the management of theatres and companies, Chicago can say that never before has it enjoyed as much prosperity as in the present season.

For once the ticket scalpers of this city have been unable to secure their equal share of the best seats. Various local theatres are announcing they are unable to meet the demand for tickets for the two performances to be given on New Year's Eve. All houses will commence their first performance at 7:30, concluding at 10 p. m. The second performance will be started at 10:30 sharp and end at 1 a. m.

CABARETS FACE TROUBLE

Chicago cabarets face an extremely difficult situation, providing the managements of the various local resorts do not meet the demand of the waiters' union. A general strike is threatened to take place unless the demands are immediately met.

Proprietors of cabarets and hotels have formed a mutual protective league and are preparing to combat the union.

OWN NEWEST AND OLDEST

Jones, Linick and Schaefer have the distinction of owning the newest and oldest theatre in Chicago. The New Randolph Theatre opened this week, playing a combination of vaudeville and pictures. This firm also controls McVicker's Theatre, which was built in 1858 and is now in its sixtieth year as an amusement house.

ACTOR BUILDING AEROPLANE

Lieut. Pat O'Brien, an American aviator who has toured the vaudeville houses of the West, announced that he is preparing a machine for a transatlantic flight. O'Brien is at present at Kankakee, Ill., where he is building his latest air marvel. He will make another tour in vaudeville before attempting his flight across the ocean.

ABNER ALI BUYS FILM HOUSE

Abner Ali, who for many years headed the "White Rats" in this vicinity, has purchased a moving picture theatre on the south side and will hereafter devote his entire time to it.

OTTO SCHAFTER IMPROVED

Otto Schafter, a member of the Lew Goldberg Agency, has fully recovered from a serious operation performed at the American Theatrical Hospital.

ACTORS BEING HELD IN CAMP

Down at Camp Grant, Rockford, Ill., the small colony of thespians, now in the service of the country, are awaiting honorable discharge, but it is feared that all actors will be kept in uniform until far into next summer. Among some of the more prominent in Grant are Bert Lewis, of Lewis and Leopold. The Strong Brothers, Ray Vance, formerly of Mossman and Vance, and many others of lesser fame.

WON'T PLAY SUNDAY SHOWS

Miss Laurette Taylor closed her engagement at Powers' Theatre on Saturday night and removed her company of "Happiness" over to the Blackstone Theatre, making way for Ethel Barrymore. Miss Taylor will not appear in Chicago on Sunday in the future. She has given nine Sunday performances, though they were not specified in her arrangements.

"FLU" CLOSES THEATRE

Violation of the rules adopted to stop the spread of influenza caused the closing of the Woodlawn Theatre last week.

It was reported by health inspectors that there was considerable sneezing and coughing in the theatre on Sunday night, and that absolutely no effort was made by the attaches of the house to stop it or have the persons responsible leave.

HAL BECK IS DISCHARGED

Having been honorably discharged from the U. S. Army, Hal Beck, of the vaudeville team of Hal and Francis, is now preparing to return to vaudeville with a new act, being especially written for him here. The act will again be known under the old team name of Hal and Francis.

"THE LONG DASH" TO CLOSE

"The Long Dash" will end its Chicago engagement next Saturday, and will immediately leave for Washington, D. C., where Robert Edeson and the Chicago cast will open the new Shubert Garrick Theatre there.

FOX HAS NEW PLAY

Harry Fox is to return to Chicago again the coming summer in a new play written for him by James Montgomery. The Dolly Sisters will not be with Fox when he opens his summer engagement here.

BEREZNIAK HAS RECOVERED

Leon A. Berezniak, the local theatrical lawyer, who has been a victim of the "flu" and who also suffered two operations, has fully recovered.

TISHMAN STILL IN ARMY

Sam Tishman, formerly booking manager of the Thielen Circuit, affiliated with the Western Vaudeville Managers' Association, has not been discharged from military service. It was reported that Mr. Tishman had been given an honorable discharge, but this was denied by him this week. He is at present in Chicago for the holidays. His position is being occupied by his brother, Irving, who will automatically retire when his brother returns to civilian life.

TWO-CENT RAIL LAW WINS

Artists traveling through the state of Michigan hereafter will find that the two-cent railroad law was held valid. It was granted by Judge C. W. Sessions, sitting in the United States District Court at Grand Rapids. The Grand Rapids, Grand Haven and Muskegon Interurban lines, traveled over continuously by performers, were denied an increase to three cents. An application by the railroads for an injunction to prevent the state from enforcing the law was denied.

NEW VAUDE HOUSE TO OPEN

The People's Theatre, Chicago's latest contribution to the amusement field, is scheduled to open New Year's Day, according to an announcement issued by the manager, James O'Neil. The new theatre will be devoted to vaudeville. It is located at Forty-seventh Street and Ashland Avenue, and has a seating capacity of 1,800. No announcement has been made as to what circuit will have charge of the bookings.

JONES GOES TO SEA RESORT

Aaron J. Jones, president of the Jones, Linick and Schaefer Circuit, has gone to Atlantic City, N. J., for the holidays. He was joined there by A. H. Woods and Marcus Loew. Before departing for the eastern resort Mr. Jones presented his managers with an increase in salary. Samuel I. Levin, general manager, and Ralph T. Kettering, general press agent, each received an increase of $1,300 per annum.

"HITCHY-KOO" GOING TO LONDON

Raymond Hitchcock is preparing to stage his "Hitchy-Koo" revue in London in the near future. He will take with him practically all of the principals who are at present in his Chicago cast, including Adele Rowland, George Moore, Ray Dooley, Florence O'Dennishawn, Jean Tyne and Eleanor Sinclair.

SYDNEY SCHALLMAN BACK

Sidney Schallmann, a member of the Schallmann Brothers Agency, has arrived in this country after having fought in the battle of the Meuse in France. Schallmann was gassed and seriously wounded. He is at present a patient in a government hospital in the east.

SELLS WORLD RIGHTS

Edward W. Rowland has sold the world's rights to "Which One Shall I Marry" to Ralph T. Kettering, general press agent for the Jones, Linick and Schaefer circuit. The production has made a successful tour of the western states for the last three years.

HOUSMAN TO QUIT WOODS

Lou Housman, who has looked after the interests of A. H. Woods, at the Woods' Theatre, announces that he will resign his position on January 1. He will be succeeded in the management of the Woods' Theatre by J. J. Rosenthal.

EVANSTON LIFTS THEATRE BAN

The closing ban in Evanston, Ill., against the epidemic of Spanish Influenza, has been lifted by the health authorities of that city. Theatres and churches have been permitted to open.

DALY TO FIGHT DIVORCE

John Daly, known to Milwaukee, Wis., stock followers, as Jack Daly, who was recently arrested in that city on charges made by his wife, who accused him of living with a member of his company, has asked the court for a continuance and now plans to make a hard fight. Daly declares that when he married Florence Morrison in Chicago he supposed that his wife had secured a divorce and that she notified him that he was no longer her husband. The matter has caused considerable comment in Milwaukee.

NEW BATCH OF PLAYS COMING

Plays announced for Chicago theatres next month are "Oh Lady," which will have its first local showing at the Cort. Mitzi will come to the Illinois in "Head Over Heels." "See You Later" is scheduled for production at the La Salle. Mary Ryan in "The Little Teacher" will be seen at the Olympic on January 12. "Tiger Rose" will be introduced at Powers Theatre on January 13, and on January 21 "Chu-Chin-Chow" will come to the Auditorium.

GARDNER RETURNS TO VAUDE

Jack Gardner, who has had many misfortunes with the "Rock and White Revue," announces that he will return to vaudeville with his wife, Louise Dresser, in a new act now being completed by Jack Lait, local newspaperman.

PADEREWSKI MAY BE PRESIDENT

LONDON, Dec. 30.—Dispatches coming from Danzig and Posen state that Ignace Jan Paderewski, the world-famous pianist, may be president of a republic, the proclamation of which has been proposed. According to the *Zeitung am Mittag*, Paderewski's entry into Posen resembled a triumphant procession, houses being lavishly decorated, members of Polish societies lining the streets and Polish patriotic airs being played by the band while the crowd enthusiastically sang.

RELEASED FROM INTERNMENT

LONDON, Eng., Dec. 12.—Charles Fillis, the circus rider, has returned to London from internment camps in Germany. He was in Magdeburg when war broke out, having traveled with a circus in Belgium for two years and then commenced a contract for Germany. Interned in Ruhleben, Fillis was released soon after the signing of the Armistice.

THEATRE CO. LOSES APPEAL

LONDON, Eng., Dec. 12.—The Victoria Palace, Ltd., appealed last Friday before Lord Justices Bankes, Warrington and Scrutton against the verdict awarding Lily Lena £100 damages for loss of salary due to breach of contract. The justices concurred in upholding the decision of the lower court and dismissed the appeal with costs.

MOTOR INJURES MACNAUGHTEN

LONDON, Eng., Dec. 12.—Frank Macnaughten was injured by a motor car last week in the Kensington district, when he was knocked down and dragged for some distance. While no bones were broken, he was badly shaken up and bruised and was taken to a nursing home, where he is convalescing.

WAYBURN ILL WITH INFLUENZA

Ned Wayburn, who went to Detroit to look over the "Follies" after the staging of the two new Ziegfeld Frolics, was stricken with influenza while on the trip, and returned to New York. He is attended by a physician, a nurse and his wife, and his condition is rapidly improving.

SAM STERN BOOKED IN AFRICA

LONDON, Eng., Dec. 10.—Sam Stern and the Flying Banvards, American acts, are booked to tour South Africa for the African theatres in the immediate future.

EV'RYBODY SHIMMIES NOW

THE TITLE SPEAKS FOR ITSELF. HEAR

HUNDREDS OF VAUDEVILLE ARTISTS

sing it and listen to the entire audience join in the chorus. They can't help it. The biggest Knockout Razz Jazz Blue Shimmie Song ever written. There will be many imitations, but remember Harris publishes the real blown-in-the-bottle Shimmie song hit of the year. The song with a hundred laughs.

2
Ev'rybody Shimmies Now
Lyric by
EUGENE WEST
Music by
JOE GOLD and
EDMUND J. PORRAY
Moderato
Piano
Chorus
Ev-'ry-bod-y shim-mies now. Ev-'ry-bod-y's learn-ing how.
Hon-ey ba-by, won't you come and take a chance, Sweet Pa-
Hon-ey ba-by, can't you hear the jass band pla-, Oh
Broth-er Bill Sis-ter Kate, Shiv-er, like jel-ly on a plate.
too-tie, let us do it now That nerv-ous sort of move-ment like Saint
dear-ie, I just can't keep still That syn-co-pat-ed mus-ic makes me
Shim-mie dance-ing can't be beat, Moves ev-ry-thing ex-cept your feet,
Vi-tus dance, Sweet Mam-ma won't you show me how That
feel so gay, I just must sway a-ganist my will Now
Fee-ble folks might-y old shake the shim-mie, and they shake it bold Oh!
Par-son Brown Sis-ter Burch shake the shim-mie on their way to church
dance that I love best, The dance the folks are do-ing with their chests. 'Cause
babe, don't be a-fraid Come on and to the dance that's up to date 'Cause
hon-ey won't you show me how. 'Cause ev-'ry-bod-y shim-mies now. 'Cause
1
2
Copyright MCMXVIII by Chas. K. Harris
Rights for Mechanical Instruments Reserved
International Copyright Secured
2
Everybody Shimmies Now

TWENTY-FIVE EXTRA CATCH LINE LAUGHS

PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS NOW READY

If you are laying off or playing in New York City, it will pay you to visit us, where competent pianists will be pleased to teach you this wonderful song. Outside singers please write; your letters will be promptly attended to.

CHAS. K. HARRIS

Columbia Theatre Bldg., BROADWAY and 47th ST., NEW YORK

BURLESQUE

WANT TO STOP JULIA KELETY IN BOSTON

IS NOW IN SHUBERT SHOW

Jacobs and Jermon, through their attorney Leon Laski, were preparing last week to bring injunction proceedings against Julia E. Kelety, the Hungarian prima donna, who left the cast of the Jacobs and Jermon show "The Sporting Widows" last October and is now playing in a Shubert production in Boston.

According to the facts outlined by Jacobs and Jermon to their attorney, upon which they will seek an injunction, Miss Kelety came to this country several years ago and began looking around for a theatrical engagement. She was unsuccessful in her efforts to find employment until she came to the notice of John J. Jermon who declares that he placed her with several burlesque stock companies where her talents were developed sufficiently to earn her an engagement with a regular show.

Then she was placed under contract by Jacobs and Jermon and played in various shows owned by that firm. The last show she played in was "The Sporting Widows," and in that she was the prima donna.

The show opened a week's engagement at the Casino Theatre in Brooklyn, last October, and about the middle of the week Miss Kelety suffered a fainting spell on the stage, it was said, and, after leaving the cast by reason of her alleged indisposition, failed to return.

However, it is claimed that previous to the fainting spell, Chamberlain Brown, the booking agent, had arranged bookings for her, as a result of which she appeared several times in the Sunday shows given at the Winter Garden and the Century, following which she played small time vaudeville houses around New York for several weeks.

All this time she failed to communicate with Jacobs and Jermon, with whom it is claimed she is under contract to appear in burlesque, nor did she at any time make her whereabouts known to the burlesque producers.

Last week, Jacobs and Jermon say they discovered that their erstwhile prima donna had signed a contract with the Shuberts to appear in the latter's productions. On top of that, the burlesque producers found out that the woman they say is under contract with them is appearing in the Shubert's musical production "Oh, Mama," which opened with Justine Johnston at the Wilbur Theatre in Boston on Christmas Day.

KAHN ENTERTAINS COMPANY

SCRANTON, Pa., Dec. 25.—A Christmas dinner was given to the members of the "Beauty Revue" company at the Hotel Jermyn here, last night, by Gus Kahn, manager of the company. Those present were Gus Kahn, Ada Lum, Helen Gibson, Florence Whitford, Eddie Dale, Harry Peterson, George Bartlett, Henry Guertin, Edgar Vinol, Johnny Goldsmith, James Woodside, Michael Murphy, Jean Schaffer, Helen Watson, Midgie Goldsmith, Pearl Woodside, May Sherman, Mrs. Vinol, Emma Welsh, Jackie Grey, Ruth Dessler, Marie Camille, Georgie Deleny, Inez Martin, Blanch, Rodisson, Nettie Allab, and Daisy Turner. The dinner was given after the night performance.

PLAY FREE FOR SOLDIERS

WRIGHTSTOWN, N. J., Dec. 28.—Commencing next Tuesday, and continuing each Tuesday thereafter, a special matinee will be given free to the wounded soldiers at the Camp Dix Theatre.

"SAME TO YOU"

Christmas greetings are herewith acknowledged by Sid, and his very best wishes go with it to Frank J. Noonan, Alfaretta Symonds, James and Caral Lake, Fred R. Le Varge, Billy Rothberg, Walter Meyers, Mitty Devere, "Polly" Aronson, Max Armstrong, Mr., Mrs. and H. J. Peterson, Jr., Mr. and Mrs. Larry Nelms, Dan Guggenheim, Eddie and Jacquelin Tallman, Joe Opp, George Walsh, Sarah Hyatt, Hazel Alger, Gladys Parker, Martin Wigert, May Bernhardt, Mae Dix, Arthur Harris, Chas. I. Lowe, Harry Morton, Zella Russell, Fred Hall, Ina and Maud Hayward, Frank Freeman, J. M. Rosenbach, Pearl Lawler, Mr. and Mrs. J. M. Ward, Al. Herendeen, Billy Hexter, Fred Strauss, Mr. and Mrs. Richard Patton, Mr. and Mrs. Don Clark, Mollie Williams, Sadie Rose, Lena Daley, Eleanor Revere, Jim Tenbrooke, Joe Brown, Mason and Cole, Eda Mae, Walt. M. Leslie, Al. Bruce, Mr. and Mrs. George Chenet, B. F. Kahn, Eleanor Revere, Billy Watson, Phil Ott and Nettie Nelson, Joe Marks, Frances Cornell, Ira Miller, Roehm and Richards, Irving O'Hay.

COYNE GETS CAMP MILLS HOUSE

HEMPSTEAD, L. I., Dec. 28.—Tom Coyne has taken over the Liberty Theatre at Camp Mills, under construction at present, where he will present stock burlesque. He will enlarge his company and have a chorus of sixteen girls. He will give up the Clinton Theatre, where he has been the last five months.

HARRY S. CLARK BACK

Murray S. Clark, son of Peter S. Clark, was discharged from Camp Upton last week. Harry S. Clark, son of William Clark, was discharged from the same camp several days later. The latter has returned to his old post as treasurer of the Orpheum Theatre, Paterson.

BELMONTS LOSE BROTHER

Word was received at the home of Florence and Murray Belmont last week of the death of their brother, Robert Belmont, during the last days of the war. Young Belmont enlisted with the Canadian Forces early in 1915.

CUNNINGHAM IS BACK

BUFFALO, N. Y., Dec. 26.—Paul Cunningham, having received his discharge from the U. S. Marines, joined Fred Irwin's "Majestics" here this week. He has replaced Arthur Powers as straight man.

CY ARDINGER CHANGES

Cy Ardinger, tramp comedian, closed with the "Grown Up Babies" last Saturday night at the Star Theatre, Brooklyn, and left at once for Buffalo, where he joined the "Trail Hitters," Monday.

REPLACES HELEN RUSSELL

MILWAUKEE, Wis., Dec. 25.—Pearl Briggs last week replaced Helen Russell as soubrette of the "Mile a Minute Girls." Miss Russell was reported to have returned to New York.

WELLS WRITES NEW ACT

Billy K. Wells has written a new act for Evans and Denton which is now in rehearsals. It is called "The Grandest Woman That Ever Drew a Breath."

JEAN DE LISLE SIGNS

Jean De Lisle, prima donna of the "Grown Up Babies," signed a contract last week with Billy Vail for another season.

EDDIE HALL OUT OF ARMY

Eddie Hall, having received his discharge from the army, has rejoined the "Military Maids" as the juvenile.

SCRIBNER RAPS WORK OF AGENTS

SAYS THEY LAY DOWN ON JOB

There have been so many complaints this season about agents ahead of burlesque shows not putting out their small stuff that General Manager Sam Scribner, of the Columbia Circuit, has carried on an investigation the last two months and what he has learned has caused him to issue a circular letter to all producing managers of his circuit. In it he suggests that they find out just what becomes of the small printing, such as tack cards, heralds, throw-aways, blotters, etc., that their agents order.

He claims that there are no more than three agents on the circuit who go out and tack cards. He states that agents leave the small stuff to the house man to put out and that as a result, in many cases this line of printing does not get out of the bill-room.

This will be the death blow to the agent of burlesque shows as, should an owner discontinue using small stuff, there will be little for an agent to do, and it will hardly be possible the owner will carry an agent to do what little else there is to be done. Very few newspapers in the larger cities will "run" burlesque stories other than what the house press agent sends in.

The trouble is that there are a few agents in this end of show business who take their work seriously and thus spoil it for others. A burlesque agent is just as essential to a show as any other part of the organization. He can do many things which are to the interest of his company. It is up to him to see that his show has a good opening. After that, the show has to make good. He has to convince the public that he has a good show and just the one for them to see. The big printing is taken care of by the house crew, but Mr. Burlesque Agent should go around and see to it that this paper gets out.

CHANGE SPLIT WEEK

Commencing January 6, the split week between Pittsburgh and Cleveland will return to the old policy, with the Columbia Circuit shows playing the first three days of the week at Youngstown and the last three at Akron. The shows are playing Akron the first half at present and Youngstown the last part of the week.

JACK REID OUT OF CAST

Jack Reid was confined to his hotel last week with bronchitis while his company played the Gayety, Brooklyn. Hy Jenson, who has been working opposite him all season, jumped into Reid's part.

BILLY INMAN IN HOSPITAL

Billy Inman is in St. Peter's Hospital, Brooklyn, where he was taken last Wednesday suffering with rheumatism. He has been doing a vaudeville act with Harry Lyons.

JACOBS GETS GOLD BADGE

Police Reserve Captain Henry Jacobs was presented with a handsome gold captain's badge for a Christmas present by the members of his company last Tuesday.

FRANK METZER CLOSES

Frank Metzer, agent of the "Girls of the U. S. A." and "Social Maids," closed at the Gayety, Buffalo, Saturday night, and returned to New York.

Burlesque News Continued on Page 21

AL REEVES' SHOW, AT COLUMBIA THIS WEEK BEST HE EVER HAD

Al Reeves has been asking the audiences in the past to give him credit. He doesn't this season. In fact, he don't have to; he will get it anyway, as the show he offered at the Columbia Monday afternoon is about the best Reeves Show we have ever seen.

Will Fox and Harry Stewart are featured in the cast and scored a hit with their line of Hebrew comedy.

They are a couple of buyers for a large department store and they kept the audience in good humor by the manner in which they work up to the comedy situations. Working without a straight man, these boys deserve credit for the way they get laughs.

Maybelle Gibson, one of the most beautiful prima donnas seen this season, easily carried off the feminine honors of the performance. She was in good voice Monday and got her numbers over for many encores.

Miss Gibson is a striking blonde of a most pleasing type and personality. She can also wear gowns in a manner that displays her shapely figure to good advantage. She also offers many costumes of unusual beauty, each one outdoing the other in style and class. Her work this season shows much improvement over last.

Reeves made his appearance shortly after the opening of the second part and received a warm welcome. He talked a bit, one of those heart-to-heart talks, then sang a song about his girls and wished everyone a Happy New Year.

Rene Cooper is the soubrettte. She has a different style of working than most soubrettes, which, while lacking vim and dash, causes her no trouble in getting her numbers over.

Eleanor Marshall is the ingenue and does well.

Ada Morse offered a neat dance in the first part that pleased, but her big number was near the finish of the performance when, surrounded by a massive set of scenery, and the girls and boys in Grecian costumes and the orchestra playing dreamy dance music, she presented an artistic Grecian toe dance. Reeves staged this act with great care and he has been repaid, for it is well worth while.

Frankel, Pickett, Stanhope, Drury, Wallace and Simons have but small roles, but they shine prominently in their specialties.

The "pickpocket" bit was well worked out by Fox and Stewart, one of the Quartette boys and Miss Marshall.

Rene Cooper offered a singing specialty in one. She was assisted at the piano by Joe Simon.

A great comedy scene was well worked up in "The Wrong Room," by Fox and Stewart. There are several places in this scene which if not handled properly would be off color. However, the way the boys and Miss Gibson handle it. It is clean and amusing.

The "pick out" number was offered in a different manner than heretofore. The few girls who sang did so very sweetly.

The "trunk" bit was good for laughs as done by Fox and Stewart, Miss Gibson and two stage hands.

The Big Four Quartette, Stanhope, Drury, Frankel and Pickett, working in dress suits, repeated their success of last season. The boys offered a half dozen songs in which they harmonize nicely. They work in one.

The "flirting" bit was well worked out by Fox and Stewart and Miss Gibson. It's a funny bit and got results.

The finale of the first part was prettily staged and offered a bright finish.

In the "Slumming" scene there were several specialties offered, but the two selections on the banjo, given by Dave Wallace, hit the bullseye. Wallace can play a banjo and it is a pleasure to listen to him. He was generously applauded.

Fox and Stewart put over a fine singing and talking specialty in one. Their line of talk is good and their parodies won favors. The "Bologna" song, which is their own, is a good comedy number and went over big.

The "models," of which there were six, gave as many different poses. The girls are shapely and the bit was well staged.

Reeves again has the chorus. There are twenty as pretty and lively girls in this show as one could see in any big production, and they can work. Their costumes are rich but not gaudy and are in good taste.

The numbers have been well arranged and the girls carry them out well. The electrical effects are strikingly good and the scenery is bright and attractive.

Reeves has the best show of his career.

SID.

BOB STRATZMAN IS BACK

Bob Stratzman returned to "The Record Breakers" last week at the Gayety, Brooklyn. He had been in camp at Jefferson Barracks for seven weeks and was mustered out on Dec. 11.

GREETINGS

FROM

HENRY BURR

AND

GITZ RICE

IT IS OUR EARNEST WISH THAT 1919 BE THE HAPPIEST AND MOST PROSPEROUS OF YOUR CAREER

LIEUT. GITZ RICE

And with our greetings you are cordially invited to visit

THE BURR STUDIO

You will like it because it is different.

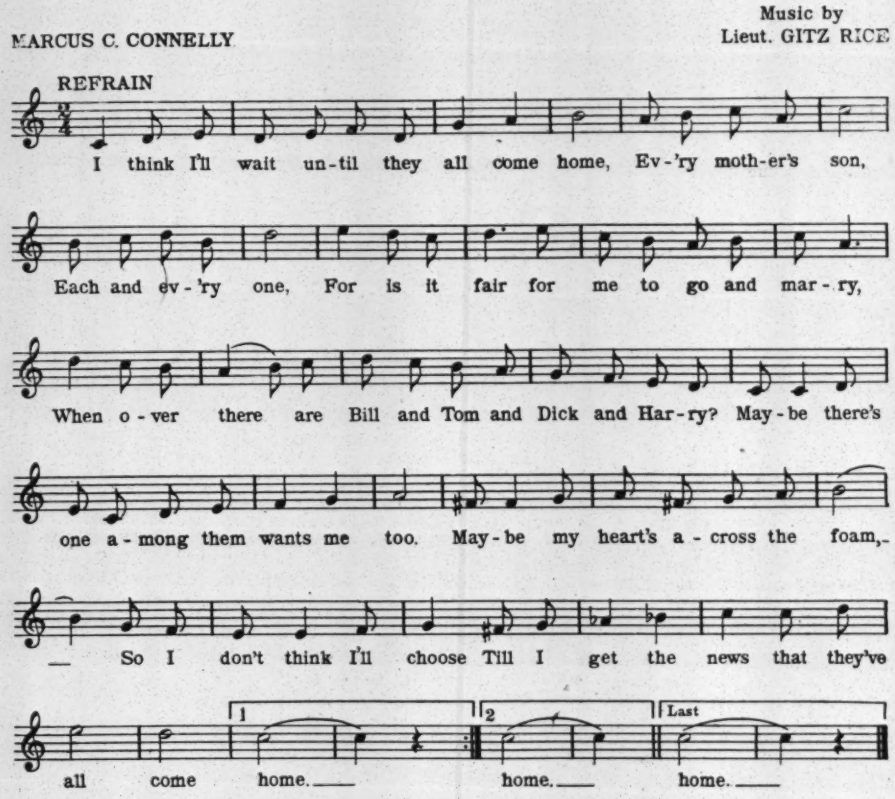
You will like it because our successful experience in the musical world enables us to offer songs that will gain for you still more prestige.

Visit us and give us the opportunity of demonstrating the newest songs from the pens of

LIEUT. GITZ RICE
CHARLEY STRAIGHT

I Think I'll Wait Until They All Come Home

MARCUS C. CONNELLY — Music by Lieut. GITZ RICE


REFRAIN
I think I'll wait un-til they all come home, Ev-'ry moth-er's son,
Each and ev-'ry one, For is it fair for me to go and mar-ry,
When o-ver there are Bill and Tom and Dick and Har-ry? May-be there's
one a-mong them wants me too. May-be my heart's a-cross the foam,-
— So I don't think I'll choose Till I get the news that they've
all come home.— home.— home.—
1
2
Last

Copyright MCMXIX by Henry Burr Music Corporation, N.Y.
International Copyright Secured

HONEYMOON

A Little Lullaby That Goes Straight to the Heart. It Will Appeal to You and Your Audience.

SOME DAY I'LL COME BACK TO YOU

Delicately Gitz Rice Has Woven the Story in This Delightful Ballad. You Will Like It.

HENRY BURR MUSIC CORPORATION

1604 BROADWAY NEW YORK CITY

PHONE, BRYANT 3716

MELODY LANE

BERLIN TO LEAVE THE WATERSON COMPANY

Songwriter Announces Intention of Retiring from Company Which Has Published All His Famous Songs

Sergeant Irving Berlin, the songwriter and composer, a member of the music publishing company of Waterson, Berlin & Snyder, last week announced his intention of severing his connection with the Waterson company on Jan. 1, 1919.

Simultaneously with the announcement which traveled fast in music publishing circles, the Sergeant was flooded with offers from music houses who desired to add the writer to their staff, several of them running into many thousands of dollars a year.

Berlin, who is still in the army, will probably get his discharge within the next few weeks, and will again devote his entire time to songwriting and composition. Up to the time of going to press Mr. Berlin had made no definite plans to ally himself with any other publishing house, but within the next few days will undoubtedly sign with one of the big firms.

Berlin has two musical comedies completed and accepted for early production by one of the big theatrical producers, and is said to be more interested in this work than in songwriting. This lent color to the rumor that he is to join the T. B. Harms house, which is prominent in that particular field, but no verification outside of the statement that he had been made an offer by this concern could be obtained.

Other rumors to the effect that he was to ally himself with one of the big houses specializing in popular music was current, but none of these could be confirmed. Berlin himself, in speaking of the future, stated that he had made no definite plans whatever.

The announcement that Berlin was to sever his connection with the Waterson firm caused great surprise in publishing circles, as he has been connected with that house since he started his career as a songwriter, and with it has achieved a success of enormous proportions.

Henry Waterson, outside of the fact of stating that Berlin was still connected with his company, declined to make any definite statement in regard to Berlin's leaving. "He is a songwriting genius," he said, "and if he should go with another firm, I will be the first to wish him all the success in the world."

TRAINOR WRITES A NEW ONE

Val Trainor has written a new song which he calls "We'll All Need Forgiveness Some Day," and has placed it with the Meyer Cohen Music Pub. Co.

COHEN SONG IN HIT CLASS

The Meyer Cohen song, "That's What God Made Mothers For," is still leading his catalogue in point of sales, and is now safely in the hit class.

AUSTRALIAN PUBLISHER DUE

Fred Albert, a member of the Australian music publishing house of Albert & Son, is due in New York early in February.

GEO. MACK WITH PACE & HANDY

George Mack has been engaged as business manager for the music publishing house of Pace and Handy.

VON TILZER FEATURED

Margaret Young, now in vaudeville, is featuring three of the new Harry Von Tilzer songs.

GOETZ WRITES A NOVELTY

Coleman Goetz has written a new novelty song which he calls "The Epidemic Rag."

CARROLL OUT OF THE ARMY

Earl Carroll, the songwriter and composer, who for the past eighteen months has been with the Aviation Branch of the U. S. Army with the rank of first lieutenant, received his discharge last week, and has returned to his old profession.

Carroll, who enlisted with the flyers, made a great success, and showed such advancement in his new profession that for the past six months he has held the position of instructor and is looked upon as one of the country's best aviators.

When the subject of an overseas flight was considered recently, Carroll was one of the first to volunteer to make the attempt.

ROBBINS WITH SOLDIER SHOW

Corp. Jack Robbins, who for the past few months has been stationed at Camp Devens, is out with the soldier show, "No Man's Land," which is playing with great success through New England.

Robbins, who formerly had charge of the band and orchestra department of the Morris Richmond Music Co., expects his discharge from the army within the next few weeks, and will return to his old place with the Richmond company.

BIG CONTRIBUTIONS FOR MURPHY

The committee in charge of raising money for Stanley Murphy, the songwriter now confined in a sanitarium, has received a number of large contributions from prominent people in the musical and theatrical world.

Murphy, who was very popular in the songwriting field, is badly in need of funds, and the committee is making strenuous efforts to bring its collections up to a big sum.

LAST SEASON'S SONGS SCORE

"I'm Sorry I Made You Cry" and "Over There" continue to be the feature songs in the act of Mlle. Nitta Jo, the French singer who is now appearing in the Keith houses.

The fact that both songs are old, as far as vaudeville audiences are concerned, makes no difference to the little French singer, who at every performance receives an ovation after their rendition.

SULLIVAN FINALLY HIT IT

Alex. Sullivan, a newspaperman who for years has been endeavoring to get a song hit, has finally put one over. His last song, "Kisses," published by the McCarthy-Fisher Company, has hit the bulls-eye of popularity right in the middle.

Scarcely two months old, the song is numbered among the month's best sellers.

HARRIS HAS NEW SONGS

Chas. K. Harris has a number of new songs ready for release early this month. Among them are "'Cause Everybody Lies To Me," a darky love song, and a new Harris ballad as yet unnamed.

A new waltz called "Fireflies" will also be ready for band and orchestra leaders some time this month.

LENZBERG FEATURES "INDIANOLA"

Julius Lenzberg, director of the Riverside Theatre orchestra, is featuring the Stern number "Indianola," and during the week of Dec. 16-22 at every performance great applause greeted the rendition of the piece.

LEWIS PLACES MANY SONGS

Eddie Lewis, manager of the Chicago office of Harry Von Tilzer, is placing many songs with the headline vaudeville singers appearing in the West.

BERNIE FOYER WITH VON TILZER

Bernie Foyer, who formerly was connected with the music publishing house of Douglas & Newman, has joined the Harry Von Tilzer staff.

MUSICIANS FIGHT BRITISH SOCIETY

Union of English Performers Declares War on Performing Rights Organization—Bar Society's Compositions

The Amalgamated Musicians' Union, a London organization of professional players, has declared war on the British Performing Rights Society, and threatens to bar all the compositions published by members of the organization.

The declaration of war on the society is the result of the plan to raise the performing rights' fee to all theatre, dance, concert halls, or other amusement resorts where music is performed for a profit.

The raising of the rate has resulted in the threat of many of the proprietors to reduce the size of their orchestras or to do away with it entirely, installing in its place a piano or automatic player of some sort. The musicians, seeing in this threat a chance of being thrown out of employment, have joined the fight and announced a boycott.

Through the general secretary of the union an announcement that, with the beginning of the new year, the boycott on publications of the society's members would be effective. "Our actions," said the secretary, "will treat all managers alike. The manager who pays a fee will gain nothing by so doing. We shall not inquire whether the fee is paid or not; we shall send out instructions to our members that on and after Dec. 31 of this year, they must decline to play any works in the repertoire of this, that and the other firm who are members of the Performing Rights Society."

JEROME WRITING FOR SCREEN

William Jerome is writing a series of comedy paragraphs for the Universal Screen Magazine, a feature of the Universal's program. They will be released together with the regular Universal features, commencing next week.

In addition to this Mr. Jerome is also writing a scenario in which Little Billy, the comedian, will make his debut as a screen star.

NAVY SONG GETS PUBLICITY

The new Leo Feist song, "The Navy Took Them Over," received a lot of publicity in the various theatres last week. The arrival of the big fleet was the occasion for an enthusiastic welcome for the song in all the big theatres, cafés, cabarets and, in fact, every place where a song could be introduced.

MACK WRITES A "PERSHING" SONG

Happy Mack, who has written a number of patriotic thrillers, has completed the words and music of a new peace song entitled "We Take Our Hats Off to You, General Pershing."

RING SINGS THE NAVY SONG

Blanche Ring, who is appearing over the United time, is scoring a great hit with the new Feist song, "The Navy Took Them Over and the Navy Will Bring Them Back."

NEW "IRELAND" SONG READY

Jeff Branen and Jack Stanley have placed a new song entitled "When Ireland Comes Into Her Own," with the Broadway Music Corporation.

SHUBERT WRITES NEW "BLUES"

Hughie Shubert, who has composed a number of successful songs, has a new one entitled, "I've Got the Baby Blues." It will be released in the near future.

RAY ABRAMS HAS NEW JOB

Ray Abrams, formerly with the McKinley Music Co., has joined the staff of Kendis & Brockman.

SONGS DELUGE GOVERNOR

Governor Brumbaugh, of Pennsylvania, recently called on the songwriters of his state to produce a state song. He suggested that the writers have their numbers published and thus placed before the people for approval, for he stated that only through popular choice can a song become great.

Little did the Governor, however, foresee the outcome of his request, for since the day his call was announced manuscripts by the score have arrived with every mail, dozens of writers have called in person, and the routine of his office has been completely upset. Patriotic songs, ballads, coon ditties, temperance appeals and songs of all kinds and descriptions flood his office, the writer of each one declaring that his particular manuscript is just the one needed.

Up to date the Governor has on hand sufficient manuscripts to start a big publishing house, and each mail brings a new flood.

SONG HIT WROTE ITSELF

"The Americans Come," Fay Foster's song hit of the war, was written in considerably less than an hour and lay completed on her desk for over five months before it was shown to a publisher.

The song, according to Miss Foster, was written with such ease that she looked upon it with great distrust, and from the first she doubted its merit.

Finally she mustered up courage to take it to a publisher, and the rest of the story is history.

When asked if she could tell why the song met with such instant favor Miss Foster said, "Perhaps it is because there is no conscious effort in it," she said, "the song seemed to write itself. One must remember, however, that the popular song is a song that has a universal appeal. The keynote of my song is our faith and pride in our soldiers, and I think that is the note to which everyone has responded in hearing it."

GUS EDWARDS IN NEW ACT

Gus Edwards is showing his new act in the South for the next two weeks, after which he will be seen in Chicago with a New York opening late in January.

He is assisted by three clever people, and in Memphis, where he appeared last week, the act scored the hit of the bill. His songs are the feature of the act, and one of them is a decided hit. It is called "Welcome Home, Laddie Boy, Welcome Home," and is one of the best numbers he ever wrote. M. Witmark & Sons publish it.

MAC FARLANE SCORES AT PALACE

George MacFarlane scored a big success at the Palace Theatre last week with a repertoire made up almost exclusively of songs from the Witmark catalog.

He was in fine voice and rendered "Can't You Hear Me Calling, Caroline?" the old favorite Southern melody, and George M. Cohan's spirited song, "When You Come Back There's the Whole World Waiting For You."

"SMILES" BREAKING RECORDS

According to a man well versed in the popular music business the Remick song, "Smiles," is going to break all records for big sales.

The two million mark which for years has been looked upon as the very top sales figure, will, according to the sales expert, be surpassed by over 250,000.

HERBERT COMPLETES NEW SCORE

Victor Herbert has completed the score of a new light opera which will be presented in New York early in February. A syndicate of Chicago capitalists are said to be backing the new production, which is to be one of the largest and most pretentious musical pieces ever mounted.

NOW THAT THE WAR IS OVER

and a different style of songs are coming into vogue where are you going to get those wonderful novelty songs that you used to sing? There's only one place to get them.

HARRY VON TILZER

who now has the greatest bunch of novelty song hits that he has ever published. And look at the staff of Lyric writers. Andrew B. Sterling (my old stand-by), Bert Hanlon, Ben Ryan, Coleman Geotz and Jack Mahoney. Here are some of the Hits.

THE SENSATIONAL HIT

JIM - JIM

I ALWAYS KNEW THAT YOU'D WIN

Now being used by more top-line acts than any song in the country. It is a positive riot. Any one can sing it.

OH, WHAT A RIOT!

CAN YOU TAME WILD WIMMEN

(IF YOU CAN, PLEASE TAME MY WIFE)

A real clean comedy hit. It's a sensation.

THE BIGGEST HIT IN THE COUNTRY

I WANT A DOLL

Any kind of version you want.

THE PRETTIEST SONG ON THE MARKET

THE PICKANINNY PARADISE

Great for quartette, trio or duet. Great spotlight song

THERE ARE LOTS OF FRENCH SONGS ON THE MARKET, BUT—

PUT HIM to SLEEP WITH the MARSEILLAISE AND WAKE HIM UP WITH AN OO-LA-LA

Will stop any show any place in your act.

THE BEST NOVELTY RAG SONG ON THE MARKET

WHEN YOU GET BACK TO ILLINOIS

Great patter chorus. Great double version. A cinch hit.

HARRY VON TILZER MUSIC PUB. CO., 222 W. 46th St., N.Y. City | CHICAGO OFFICE 143 NO. DEARBORN ST.

NAT NEALON has been booked on U. B. O. time by H. B. Marinelli.

"Dad" Frazer of "Dad's" Hotel, Philadelphia, has obtained a divorce.

Dick Vanderbilt has replaced Spencer Case with the "Grown Up Babies."

Ruth Gordon and **Gregory Kelley,** both in "Seventeen," were married last week.

Al Warner is with Wm. Friedlander's act, "Sweeties," now playing the U. B. O. time.

Clara Joel has been engaged for the cast of Leo Ditrichstein's new play, now in rehearsal.

Nettie Woods Warner and daughters, **Edith** and **Rose,** are ill with the "flu" at Kankakee, Ill.

Albert Sander, theatrical critic, has been interned at Fort Oglethorpe as a dangerous enemy alien.

Grace Washburn, who recently returned from England, has signed as an attraction at Bustanoby's.

Louise Brocade's Quintette has been booked for the Loew Southern time. Abe Feinberg arranged it.

Betty Braun has left "The Victory Girl" company and joins the Ziegfeld "Follies" at Chicago next week.

Al. and **Nel Del Mont,** comedy musicians, are working over the western vaudeville circuits in a musical act.

Buddy Walker is breaking in a new blackface monologue by Al Jolson and will shortly present it in New York.

Joe Morris, of the team of Morris and Campbell, has been released from the army, and is now back in show business.

Hamilton Revelle will play the leading male character in "Mis' Nelly of N'Orleans," in which Mrs. Fiske is to star.

Macklyn Arbuckle came from San Antonio last week and impersonated Santa Claus at the Rotary Club's Christmas tree.

Victor Leighton has sufficiently recovered from the influenza to be back at work in the Klaw and Erlanger booking offices.

Gustave Blum, one of the players and managing director of the East-West Players, has written a comedy entitled "Sleepless Nights."

William Wade Hinshaw was presented last week with a silver loving cup by the Society of American Singers, of which he is the president.

Edna Baker is acting the role of the secret service secretary in "Three Faces East," after a long absence from the Broadway district.

Thomas Farron, of Detroit, and formerly of Farron and Baker, is president of a new society to be called the Versatile Vaudeville Veterans.

Billie Rags, of the team of **Rags** and Cole, is recovering from wounds received in battle in October, and is in a hospital in Sheffield, England.

Freda Hempel has won her suit in the Supreme Court against the Cedarhurst Estates for $902. The case will now go to the Appellate Division.

Private Grant A. Martin sends holiday greetings to all his friends. He is located "somewhere in Belgium" with the American Expeditionary Forces.

George O'Ramey, Ernest Torrence, Marie Flynn, Eleanor Gordon, Al. Gerard, Ray Raymond and **Fay Marbee** are in the cast of "The Velvet Lady."

ABOUT YOU! AND YOU!! AND YOU!!!

(*Continued on pages* 31 *and* 34.)

Frank M. Gillespie, stage manager for "Little Simplicity," is the author of the vaudeville version of "Very Good Eddie," now being presented by the Aborns.

Benedict James, who dramatized "The Little Brother," will come to America from England shortly to witness the production at the Belmont Theatre here.

May Boley, who is assisted by Ed. Shaffer, did not appear at the Greenpoint after the matinee on Monday of last week. There was no one substituted.

Frank Smithson, who staged "Hooray for the Girls," was presented with a silver mounted humidor by the company at the Forty-fourth Street Theatre last week.

Mabel Withee, comedienne with Al. Jolson in "Sinbad," was given a surprise party by Irene and Constance Farber last week in honor of her eighteenth birthday.

Helene Montrose, a niece of Oliver Morosco, who was seen here in "One of Us," has been added to the cast of "Ladies First" at the Broadhurst Theatre.

Charley Nester, formerly associated with the Popular Picture Company, is now producing his own pictures and is also interested in a number of vaudeville acts.

Otis Mitchell, of the team of Mitchel and Mitch, is returning to vaudeville about the second week in January in his old act, having been discharged from the army.

William Morrisey, Elizabeth Brice, Harry Kelley, Leon Haskell, May Boley and **Mlle. Alba** have been engaged for "The Overseas Revue," soon to start on tour.

Coxswain George E. Smithfield is to go to France to produce plays for the Y. M. C. A. He was released from the navy in order to be able to take up this work.

Martha Dean, of the "Ladies First" company, has signed a contract with the Graphic Film Corporation to appear in motion pictures after the first of the year.

Ray Long, well known in the profession through his long term of service as editor of the *Green Book,* has been appointed editor of the *Cosmopolitan Magazine.*

Babe La Tour, who has been seriously ill with influenza in Chicago, is now recovering and hopes to be able to resume her vaudeville engagement in the near future.

Moe Morgan, who has been out of vaudeville for the last two years, is back again, teamed up with Robert Ive, in a comedy skit. Morgan was formerly with Gus Edwards.

Mary Marble, formerly of the team of Chip and Marble, creators of Dutch plays, is to make her home in Oakland, Cal., hereafter. She has the leading part in "Sis Hopkins."

Will Howgate is in an English hospital, suffering from wounds in both legs, which he received early last month. He was formerly manager of the Grand Theatre, Glasgow.

Bonnie Bunyea, of the "Kiss Burglar" Company and a sister of Mabel Bunyea, of "The Little Brother," was stricken with pneumonia following an attack of influenza. She is recovering at the New York Hospital.

Leslie Austin, Zelda Sears, Mayne Linton, Cora Witherspoon, Harry Hanlon, Kathleen Comegys, Arthur Denis and **John Warnick** are in the cast of "The Widow's Might."

Frank Grace, Johnny Berke's former dancing partner, who has been in the Navy for the last seven months, rejoined the "Sinbad" show at the Winter Garden last Monday night.

Bob Murphy took the spot left vacant by Dunbar and Turner at Proctor's, Yonkers, on Monday of last week. The latter act was unable to appear because of loss of baggage.

Harry Akst, the pianist, who was recently discharged from the army, has rejoined Nora Bayes, for whom he formerly played, and is playing for her in the "Ladies First" show.

Tierney and **Sabbot,** due to the death of the former's father, did not appear at the Twenty-third Street on Monday of last week. The Sherlock Sisters and Foley replaced them.

Ensign Walter Baldwin, of the Naval Flying Corps, expects to be mustered out and home in time to appear in a new Spring production. He has been in active service since last June.

Lillian Desmond who, for the last year, has been acting as assistant Director of Publicity of the War Savings Committee of Eastern and Western Pennylvania, will return to the stage shortly.

Louis V. Witchie, brother of Katherine Witchie, of the team of Riggs and Witchie, is in American Base Hospital 29, in London recovering from wounds sustained in battle in Flanders.

Frank Hopkins, manager of the Longacre Theatre has received from his nephew Lieut. Richard French two trench helmets three gas masks and other souvenirs taken from the Germans.

Edwin Nicander, Albert Brown, Alphonz Ethier, Macy Harlam, Dallas Welford, John Burkell, Robert Lowe, Helen Holmes, Ethel Stanard and **Georgie Hall** are in the cast of "Keep It to Yourself."

Charles W. Butler, actor, has made his will, in which he has decided to bequeath to the Actors' Fund several thousand dollars. He has named as his executor Daniel Frohman, president of the fund.

Harry Cooper substituted for James and Bonnie Thornton at the Orpheum last week, the latter cancelling because of illness. They have also dropped their engagement at the Colonial for this week.

J. J. Shubert and **William Klein,** the theatrical lawyer, will journey to Albany New Year's Eve to attend the inauguration of the Governor the following day, as special guests of Secretary of State Hugo.

Joe Burton returned to Broadway last Wednesday and stated that he had no connection whatsoever with the "Girl, Moon and Broadway," a musical show playing one-nighters through Pennsylvania.

George M. Cohan, Louis Mann, Leo Carrillo, Blanche Ring, Mme. Schuman-Heink, Sam Bernard, Donald Brian and **Victor Moore** and several others appeared at the Hudson Theatre Sunday night in a concert for the Women's Motor Corps of America.

Lieutenant Earl House, for the last five years in Aerial Photographic Reconnaissance, Aviation Section, has been released from active duty and has returned to the stage with Henry Miller's company "Come Out of the Kitchen," which opened in Hartford on Christmas Day.

Jack Cameron, wounded in a recent battle in France, is now on the road to recovery at Debarkation Hospital No. 3, in the Greenhut building. He was formerly a member of the team of **Lorraine** and **Cameron.**

Aaron Hoffman, recently returned from California, has begun work on the English version of "Friendly Enemies." He will be a member of the A. H. Woods party to sail on the Mauretania for London next month.

Charles Purcell, last seen and heard in "Maytime" in this city, has been engaged by the Shuberts for their new comedy, "The Melting of Molly," now playing in Chicago. It will be brought to the Broadhurst on December 30.

J. Horace Mortimer, formerly press agent for the Orpheum Circuit, has been engaged by the Universal to handle special publicity for "The Heart of Humanity," a new movie feature, that is scheduled for a New York run.

Phoebe Hunt, George Parsons, Jessie Ralph, Ernest Stallard, Ruth Donnelly, A. G. Andrews, Wanda Carlyle, Ralph Theodore, Elizabeth Dunne and **Walter Brown** are the players in Robert Hilliard's "A Prince There Was."

Cecil Spooner jumped from Atlanta, Ga., to New York to eat Christmas dinner with her husband, Charles E. Blaney, and returned to Atlanta, where her company was playing "The Brat." Mrs. Blaney only missed two performances.

Bella Schenck, daughter of George Schenck, manager of Loew's Metropolitan, in Brooklyn, was married December 22 to Samuel Baerwitz, a booking agent, at the home of her father. The bride is the niece of Joseph and Nicholas Schenck.

Chrystal Herne, Margaret Dale, Daisy Humphreys, Virginia Fox Brooks, Bijou Fernandez, Georgie Caine, Hope Latham Kemper, Helen Tyler and **Florence Gerrish** were hostesses Christmas morning at a breakfast given for the boys living at the Stage Women's War Relief Service House.

George M. Cohan, De Wolf Hopper, Al. Jolson, Bessie McCoy Davis, Donald Brian, William Collier, Jack Barrymore, Mme. Eve Gautier, Joe Cawthorne and **Sam Ashe** appeared at the "Biggest Show of 1918" at the Hippodrome last Sunday night for the benefit of the Catholic Big Brothers League.

David Powell, W. K. Thompson, Frank Conroy, Vera Gordon, Eleanor Mantell, May Dennis, Litta Mabie, Mrs. Ashberoff, Virginia Curtis, Charles Hammond and **Stanley Jessup** are included in the company that supports Emily Stevens in "The Gentle Wife," Arthur Hopkins' production at the Vanderbilt.

Sergeant Luke Summers, who received six machine-gun bullet wounds in his legs and stomach while fighting in the Argonne Forest, is now managing to get about "after a fashion" with the aid of a cane. He was in a hospital for about four and a half months, but is recovering and expects to return to vaudeville as a single.

John Charles Thomas, Harry Carroll and **Mabel Withee, Cameron Sisters, Eddie Montrose, Constance** and **Irene Farber, George Rosner, Charles Olcott, Olga Mishka, Phil Baker** and **Julia Bellew, Frank Grace** and **Johnny Berkes, Paul La Varre** and brother and Meehan's Leaping Hounds appeared at the concert at the Winter Garden last Sunday night.

Harding and **Smith, Jack Duffy, Joyce White, Cowboy Bill Pruitt,** with **Leon Flatow** at the piano; **Cyrus Plunkett, Sid Malcolm, Violini, Frances Donegan, Davy White, Nat Vincent, Con Conrad, Harry Nelson, Clayton** and **White** and the Pelham Bay Quartette, were the entertainers who appeared at the "Ball Triumphant" of the men of the Disbursing Office, Naval Training Camp, Pelham Bay, at the Hotel Astor last week.

AT LIBERTY FOR NEXT SEASON

JUVENILE CHARACTERS AND HEBREW COMEDIAN

HARRY HARRIGAN

MILITARY MAIDS, STAR, BROOKLYN, THIS WEEK

Back in Burlesque Stronger and Better Than Ever. Produced the Entire Show

FRANK GRAHAM and EDITH RANDALL

MILITARY MAIDS — STAR, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

PRIMA DONNA HIP HIP HOORAY GIRLS — **HELEN McCLAIN** — FORMERLY HELEN VREELAND

FEATURED COMEDIAN — **BILLY WILD** — SYMONDS and LAKE'S AUTO GIRLS

MARCUS MUSICAL COMEDY COMPANY — **MIKE SACKS** — SEVENTH SEASON AS PRINCIPAL COMEDIAN

BLACK FACE — **BILLY WALLACE** — WITH PIRATES

CLOSING SHOW WITH A WHIRLWIND JAZZ DANCE — **HENRI and LIZELL** — TRAMP COMEDIAN SOUBRETTE WITH PIRATES

PEARL LAWLER

PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

FRANK & CLARA LA TOUR

FUNNY CAPERS, NOVELTIES AND BUBBLES

Loew Circuit — HELLO AMERICA

SMILING NELLIE WATSON

SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

EDDIE DALE

Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

SAMUEL KLINE

Singing and Dancing Straight — Rube Bernstein's Follies of Pleasure

JACK ORMSBY

ECCENTRIC — Direction—ROEHM AND RICHARDS — TRAIL HITTERS

SEYMOUR JAMES

"KLASSY KOLORED KID"

Ever See E. M. Dance — SIMONDS & LAKE'S AUTO GIRLS

BABE HEALY

SOUBRETTE — GIRLS DE LOOKS

BILLY JUVENILE — **PURCELLA & RAMSAY** — EVYLEEN SOUBRETTE

WITH MOLLIE WILLIAMS' GREATEST SHOW

HAZEL MARSHALL and ENGEL CECIL

PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

BILLY and AMY

THE HAWTHORNES

Wish You a Merry Xmas and a Happy New Year

PHIL OTT

"THE ONLY ONE" — EN ROUTE — THE BOSTONIANS

MARIE BAKER

SORREL TOP—BLAZING THE WAY WITH "TRAIL HITTERS"

BLANCHE NADEAU

LITTLE GIRL WITH THE BIG VOICE — WITH FROLICS OF THE NITE

ELSIE BRANDON

AT LIBERTY—A PEPPY SOUBRETTE

ALFARETTA SYMONDS

SOUBRETTE — IRWIN'S BIG SHOW

BABE WELLINGTON

SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

MARTY PUDIG

NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS

DIRECTION—ROEHM and RICHARDS

BURLESQUE NEWS

(Continued from page 15)

"GROWN UP BABIES" IS A SHOW THAT GIVES SATISFACTION

There have been very few shows at the Star this season, that have made the audience laugh continuously throughout the entire performance. But Billy Vail brought one in last week called the "Grown Up Babies" and, as a laughing entertainment, it proved most successful.

Vail has two very good comedians in Frank X. Silk and Cy. Ardinger. In fact, he offered two men who are clever enough to put material over as it is intended to be. Both do tramps and do the part well.

In Silk, he has a most versatile comedian, who made a very good impression last Thursday evening. He works easy, is a corking good tumbler, has a pleasing smile, knows how to humor situations and is a fine all round tramp. He brings out every point for fun and his make up is befitting to the part. He is a fellow who is out for laughs and gets them. Although suffering with a cold he was a big success.

Ardinger is a dandy foil for Silk and a good performer. He, too, is amusing. It is said that he is to close this week, which is too bad, as these boys show fine team work.

Jack Callahan, who recently joined the company after having received his discharge from the army, is not doing much at present outside of the tough dance with his partner and helping to work up numbers. These he does exceptionally well.

Harry Mandell, an earnest and hard working straight, more than made good. He reads his lines well and "feeds" satisfactorily. He dresses neat and has a good singing voice.

Dan McCarthy is doing characters and juveniles, both of which he does well.

At the opening of the show Vic Vanderbilt is seen impersonating George Washington. This position he holds for seventeen minutes without moving. It's a difficult part and most excellently done. He deserved the applause he received as he stepped out of the pose. He also does several characters during the performance that pleased.

Jean de Lisle is the prima donna, and although suffering with hoarseness which affected her numbers, particularly the high notes, she had the sympathy of the audience which applauded her for her gameness. Miss de Lisle is an attractive young lady with a most pleasing personality, who knows how to deliver lines. She is also a good straight woman and works well with the comedians. Her costumes are very pretty.

Ethel Johnson, a shapely soubrette, was also handicapped with a cold, but put her numbers over to good results. She is a pretty girl and a type that burlesque patrons like. Her wardrobe is attractive and she fills in scenes nicely.

Rose Kelly, the ingenue, was in good voice Thursday night and had no trouble in getting her numbers over for plenty of encores. She did well in bits and scenes, reading her lines properly. Miss Kelly also wore gowns of good taste.

Silk offered a corking good specialty in which he sang two parodies. The act went big.

A specialty in which Callahan and a girl partner offered an acrobatic tough dance stopped the show. Callahan did some fine tumbling during this offering.

The "drinking" scene was well put over by Silk, McCarthy, Mandell, Ardinger and Miss de Lisle, as was the "money" bit by Silk, Ardinger, Mandell and Vanderbilt.

De Lisle and Johnson offered a singing specialty in one, with a special drop. They open with a double number, then each does a single, finishing with a double. The act is good and went over big. Their numbers are good and were well presented.

"Grown Up Babies" is well equipped with a good looking chorus, costumes and scenery. It's a show that gives entire satisfaction. SID.

KAHN SHOW LAST WEEK WAS FULL OF FUN AND NOVELTIES

One of the biggest houses of the season welcomed the Kahn Players at the Union Square last Friday night and the audience witnessed a really funny show, as well as many novelties in the line of numbers.

The first part was called "Hotel Du Em Good," and was made up of bits and scenes, interrupted here and there with some fast numbers.

Frank Mackey and Billy Spencer were two bell hops who kept things going fast during the action of the piece.

Brad Sutton did no less than a half dozen characters, and had but little time to himself. He acquitted himself nicely in each.

James X. Francis handled the straight in his usual bright manner.

Louise Pearson, although suffering from a cold, did well in her numbers and scenes. She also wore some pretty dresses.

Grace Reid, a new prima donna who recently closed with the "French Frolics," looked bright and fresh. She offered her numbers nicely and displayed several neat gowns.

Babe Wellington, as lively as ever, had no trouble in putting over her numbers. She has lots of action and does not hesitate to put it all into her work. Her voice is getting clearer and sounds better from the front.

Eva Lewis, a soubrette who has just joined this company, is another girl who is full of pep. She puts her numbers over with a punch. She also does well in scenes and is a hard worker. Her wardrobe is attractive.

The "Oriental Fantasy" was beautifully staged and well carried out. The girls in the chorus went through a routine of dances that would do credit to any Metropolitan Operatic Ballet. They were graceful and breezed their way through the steps up to the appearance of Mlle. St. Clair, when they made a pretty stage picture which set off the work of that lady. This scene was different than anything we have seen at this house and the audience liked it. It is novelties of this nature that help to make this house the success it is.

The show offered last week was clean, full of comedy and had many fast catchy songs and numbers that were worth while watching. SID.

"OH GIRL" SHOW HAS BEEN RE-VAMPED SINCE THE COLUMBIA

Since reviewing the "Oh Girl" Company at the Columbia earlier in the season there have been several changes in the cast. When seen at the Empire, Brooklyn, last Saturday night, one would hardly recognize it as the same offering, from an entertainment standpoint.

Danny Murphy is one of the new members. He is doing a snappy Dutch character, without the chin piece, but working with his old-time speed, as he did early last season with the "Burlesque Review." Murphy is working opposite Johnny Jess and has added a world of speed and comedy to the show.

Eddie Hill, the juvenile, and Anna Rose, a fast soubrette, are two more new members. They, too, shine, putting their numbers over in a lively fashion. This team is offering a specialty in one. They open with a double number which is followed by two singles. They finish with a good fast double and during this number Hill plays a ukelele. The act is fast and well dressed.

Fannie Vedder, who opened at the Columbia after a retirement of two years, is now working as of old. With an abundance of personality and lots of stage presence, she quickly jumped into favor. She works fast and reads her lines with the greatest of ease. She is now doing a specialty with Hill in which she does her original character work. Her eccentric style of dancing and lisp in talking went over big. The specialty was well liked, Hill doing some good "feeding" for Miss Vedder.

Walter Pearson opened with the show Saturday and was right at home, as he is one of the classiest "straights" in burlesque. He is a great dresser, looks well, is a dandy "feeder" and lends class to the entertainment.

Jessie Taylor is showing improvement in her work and numbers. Blanch Rose and Mamie Mitchell are others of the original cast. SID.

BRUCE TOURING AUSTRALIA

CHRIST CHURCH, N. Z., Dec. 7.—Al. Bruce, the American burlesque producer and comedian who is touring Australia, New Zealand, with his own burlesque company, is playing an engagement here. Others in the company besides Bruce are Mabel Morgan, Robert Raymond, Sam Clark, Florence Fanning, Sam Wallace, Minnie Trevail, Hal Scott, Ysabel Groves and Elvine Stagpoole.

BREAK SCRANTON RECORD

SCRANTON, Pa., Dec. 29.—Manager Louie Epstein, of the Majestic Theatre, announces that the "Beauty Revue," last week's attraction, broke the house record at the Majestic. The week's business amounted to $4,150.

PRAISE KATE PULLMAN

BRIDGEPORT, Conn., Dec. 28.—The daily papers spoke highly of the work of Kate Pullman, soubrette of Rose Sydel's London Belles at the Park Theatre here, last week.

DANNY MURPHY SIGNS

Danny Murphy signed a contract with Chamberlain Brown last week for five years. Murphy is now with Pete Clark's "Oh Girl" Company.

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

MARGUERITE WELCH
BON TONS MUSICAL COMEDY, INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

EDDIE HALL
NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

JACK REID AND HIS RECORD BREAKERS
HAPPY NEW YEAR TO ALL

WANTED—MUSICAL COMEDY PEOPLE
PRIMA DONNA. Singing and Dancing Soubrette, full of pep; Woman Blues Singer, experienced Chorus Girls, Specialty Teams, Quartette Singers, Musical Comedy People in all lines. M. J. MEANEY, 39 Court St., Boston, Mass.

FRANCES CORNELL
PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

EVA LEWIS
SUNBEAM SOUBRETTE B. F. KAHN'S UNION SQUARE STOCK
DIRECTION—ROEHM AND RICHARDS

JIMMIE KEARNEY
WORKING FOR THE BIG FELLOW—JAMES E. "BLUTCH" SIGHTSEERS

A MARTINI BURLESQUE
DOING COMEDY WITH MILITARY MAIDS
GOING THROUGH THE KEG STAR, BROOKLYN, THIS WEEK

A. ELLSWORTH
STRAIGHT and CHARACTERS WITH MILITARY MAIDS
STAR, BROOKLYN, THIS WEEK

RUTH ROSEMOND
WATCH ME NEXT SEASON—NOW INGENUE AND SOUBRETTE WITH SIGHTSEERS

TOM DUFFY
WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

FLO DAVIS
Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

ELMERE & FAY
BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

BERT and PAGIE DALE
Featuring Their Own Original Vampire Whirlwind
Direction—Miss G. F. Brown, Wm. S. Hennessy Office

GRENO & PLATT
An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

MARIE IRVING
WALSH and EDWARDS
SINGING, TALKING and DANCING

STARS OF BURLESQUE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES
SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

MAY KEARNS
INGENUE — PIRATES

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

GATTY JONES
JUVENILE—PENNANT WINNERS. — Direction—CHAMBERLAIN BROWN

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JIM HORTON
The Straight Man With a Real Singing Voice — INNOCENT MAIDS

ANITA MAE
SINGING SENSATION
Pimma Donna with Simonds & Lake's Auto Girls — Management—WALTER MEYERS

RUTH HASTINGS
PRIMA DONNA — MOLLIE WILLIAMS' GREATEST SHOW
DIRECTION—ROEHM AND RICHARDS

JIMMIE PARELLE
KOSHER KOMIC — PENNANT WINNERS

ETHEL DEVEAUX
PEPPERY SOUBRETTE — Direction—ROEHM & RICHARDS

HARLIE MAYNE
PRIMA DONNA — GOLDEN CROOKS

KATHRYN DICKEY
PRIMA DONNA — JAS. E. COOPER'S SIGHTSEERS

JOE LURGIO EDNA
SPECIALTIES — WITH "WORLD BEATERS"

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FRANKIE MARTIN
SOUBRETTE — AS WILD AS EVER — BEN WELCH SHOW

MATTIE DELECE
The Million Dollar Doll — Ingenue "Best Show in Town"

ETHEL JOHNSON
SOUBRETTE — GROWN UP BABIE

HELEN TARR
FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

HARRY J. CONLEY
PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

Chas a Fitz. — "Girls of U.S.A." 1917-18-19
Direction JOE HURTIG

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MAYBELLE GIBSON
PRIMA DONNA — AL REEVES SHOW

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

DELLA CLARK AND LEWIS WILL
PRIMA DONNA—MELBA OF BURLESQUE — CHARACTERS
HERK-KELLY-DAMSEL'S PACEMAKERS. — Direction—I. N. WEBER

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

JOE ARGUS
STRAIGHT, EXTRAORDINARY WITH THE BARITONE VOICE — WITH PIRATES

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW — SEASON 1918-19

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

EDDIE LLOYD
JUVENILE — Direction—IKE WEBER — BEN WELCH SHOW

MABEL LE MONAIER
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

KITTY GLASCO
PRIMA DONNA — HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: "FERN MILLER Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Nan Halperin—Lady Constance Richardson—(Six to fill).

Riverside—Leon Erroll—Fritzi Scheff—H. & A. Seymour—Hyams & McIntyre—Milo—E. & L. Walton—Mosconi Bros. Co.—Kranz & LaSalle—Collins & Hart.

Colonial—Weber & Rednor—Mr. & Mrs. J. Barry—George McFarlane—Rooney & Bent—Frankie Wilson—Rose & Ellis—Toto—Mrs. Gene Hughes—Ben Bernie—Paul Lavar & Bro.

Alhambra—Sweeties—Tarzan—Adair & Adelphi—Claudia Coleman—Lockett & Haig—J. & B. Thornton—Kranz & LaSalle—Leon & LeHoen—Larry Reilly Co.—Klein Bros.—Madison & Winchester—Morris & Campbell.

Royal—The Pickfords—Loyal's Dogs—Harmon & O'Connell—"Crosby's Corners"—Rice & Werner—Belle Baker.

BROOKLYN, N. Y.

Orpheum—Clinton & Rooney—Jimmie Lucas—Bessie Clayton—Al Shayne—Royal Gascoignes—"What Girls Can Do"—Raymond Wilbert.

Bushwick—Miller & Capman—Olsen & Johnson—Jas. Hussey Co.—Mignon—"Nowadays"—Geo. White Co.—Olympia Desval—Norton & Nicholson.

BALTIMORE, MD.

Maryland—Masters & Kraft—Harry Watson Co.—Ann Gray—Jack Norworth—Togan & Geneva—Laurie & Bronson—Yates & Reed—Garcenetti Bros.

BOSTON.

Keith's—Bob Hall—Ben Beyer—Lydell & Macy—Dorothy Toye—Ted Doner—Rajah—Eddie Leonard Co.—Strassell's Animals.

BUFFALO.

Shea's—Orth & Cody—Kimberly & Page—"Birds of a Feather"—J. & B. Morgan—Bobbe & Nelson—Lucille Cavanaugh.

CINCINNATI, O.

Keith's—Blossom Seeley & Co.—Gruber's Animals—Parsons & Irwin—Three Daring Sisters—Doc O'Neil.

CLEVELAND, O.

Hippo—Frank Dobson Co.—Jas. H. Cullen—Mrs. Tom Whiffen—Gardner Three.

COLUMBUS, O.

Keith's—Chas. Grapewin—Herbert Clifton Co.—Chadwicks—Dazie & Co.—Musical Hunters—Three Jahns.

DAYTON, O.

Keith's—McIntosh & Maids—Lillian Shaw—Lady Alice's Pets.

DETROIT, MICH.

Temple—Helene Davis—Nat Leipsig—Sheehan & Regay—Howard's Ponie—Arthur Havel Co.—Robert T. Haines Co.—Cooke & Savo—Ryan & Ryan.

ERIE, PA.

Erie—Kharum—Billy Reeves Co.—Spanish Goldinis—Jas. Lucas Co.

GRAND RAPIDS.

Keith's—Adrian—J. C. Nugent Co.—Jessie Standish—Ishakawa Japs—Dooley & Sales—Florence Tempest.

HAMILTON, CANADA.

Temple—Four Haley Sistes—A. & F. Steadman—St. Onge & Ritchie—Greene & Parker.

INDIANAPOLIS.

Keith's—"Girl on Magazine"—Adams & Griffith—Four Morak Sisters—Julia Nash Co.

LOWELL, MASS.

Lowell—Four Ankers—Hallen & Hunger—Duncan Sisters—Richards & Kyle—Cartmell & Harris—Billett Three—Mlle. Rialto Co.

LOUISVILLE, KY.

Keith's—"Weaker One"—Robbie Gordone—Ed Morton—Dolly Connolly Co.—Bison City Four—Dugan & Raymond—The Randalls—Emily Darrell.

MONTREAL, CAN.

Keith's—Beatrice Herford—Scotch Lads and Lassies—Clifford & Wills—Seabury & Shaw—Paul Kleist.

PHILADELPHIA.

Keith's—El Cleve—Lillian Fitzgerald—Gertrude Hoffman—Mirano Bros.—Lord & Fuller—Espe & Dutton—Henry Lewis—"Honeymoon."

PITTSBURGH, PA.

Davis—Maddock's Musical Melody—Fink's Mules—Valerie Bergere—Sylvia Clark—Stuart Barnes.

PORTLAND, ME.

Keith's—O'Donnel & Blair—Susan Tompkins—Ioleen Sisters—"That's Going Some"—Tom Kelly—Allman & Nevins.

PROVIDENCE.

Keith's—Sue Creighton—Booth & Leander—Frank Crummit—Sameroff & Sonia—Phyllis N. Terry—L. & G. Archer—Harry Langdon—Jovedah—McNally, Dinnis & De.

ROCHESTER, N. Y.

Temple—"Hands Across Sea"—Chief Capaulican—Martyn & Florenz—Kitner & Reaney—Marion Harris—Musical Geralds—Fern, Biglow & King—Kelso & Leighton.

TOLEDO, OHIO.

Keith's—Van & Schenck—Art—Keane & Golden—B. & H. Mann—Willie Hale & Co.—Grey & Byron.

TORONTO, CAN.

Shea's—Millard & Marlin—Whitfield & Ire.—"Midnight Rollickers"—E. & J. Connolly—"Some Bride"—Curzon Sisters—Trixie Friganza.

WASHINGTON, D. C.

Keith's—"Muriel Window"—Hallen & Fuller—Williams & Wolfus—Ruth St. Dennis—Mehlinger & Myers—Marguerite Sylva—Three Romana Sisters.

WILMINGTON, DEL.

Garrick—Ruth Roye—"Petticoat Minstrels—DeWitt, Burns & T.—Denton & Hacket.

YOUNGSTOWN, O.

Hippo—Juliette—Clifton Crawford—C. & F. Usher—Harold DuKane Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Blanche Ring—James Watts Co.—Fisher Hawley & Co.—Crawford & Broderick—Mang & Snyder—"Where Things Happen"—"Girl from Milwaukee"—Jack Alfree & Co.—Jas. J. Morton.

Majestic—Eva Tanguay—"Married by Wireless"—Little Billy—Adrian—"Miracle"—Jonain & Barry—Peterson Bros.—Simmons & Bradley.

CALGARY, CAN.

Orpheum—Robinson's Elephants—Harry Jolson—Wm. Smythe & Co.—Lee Kohlmar & Co.—"Dream Fantasies"—Sansone & Delilah.

DENVER, COLO.

Orpheum—"On the High Seas"—Reno—Friscoe—Dale & Bursch—Walter C. Kelly—Officer, Vokes & Don.

DES MOINES, IA.

Orpheum—"Street Urchin"—Cameron Devitt & Co.—Walters & Walters—Winston's Water Lions—Alla Moskova & Co.—Bennett Sisters—Toney & Norman.

DULUTH, MINN.

Orpheum—Ramsdells & Deyo—Hector—Bert Baker & Co.—Four Harmony Kings—"White Coupons"—Burns & Frabito—Lunette Sisters.

KANSAS CITY, MO.

Orpheum—Daisy Nellis—Wilbur Mack & Co.—Eddie Foyer—Theodore Kosloff & Co.—Flanagan & Edwards—Rodriquez Bros.

LOS ANGELES, CAL.

Orpheum—"For Pity's Sake"—Page, Hack & Mac—Briscoe & Rauh—Herman & Shirley—"Efficiency"—De Wolf Girls—Joe Browning—Lambert & Ball.

LINCOLN, NEBR.

Orpheum—"All for Democracy"—Ford Sisters—Bert Earle & Girls—Mr. & Mrs. Gordon Wilde—Al Herman—Wanter & Palmer.

MEMPHIS, TENN.

Orpheum—"An American Ace"—Brendel & Bert—Swift & Kelly—Lou Holtz—Amoros Sisters—Tozart.

MILWAUKEE, WIS.

Orpheum—Annette Kellerman—Mme. Ohrman—Imhof, Conn & Corinne—Bert Swor—Creole Fashion Plate—Sylvia Loyal.

MINNEAPOLIS, MINN.

Orpheum—Mergot, Francois & Part.—Hampton Blake—Diane & Rubini—Shrapnel Dodgers—John B. Hymer Co.—McKay & Ardine—Valecite's Leopards.

NEW ORLEANS, LA.

Orpheum—Wilfred Clarke & Co.—Gautier's Toy Shop—Bowman & Shea—Amoros & Jeannette—Prosper & Maret.

OAKLAND, CAL.

Orpheum—Grace La Rue—"Sea Wolf"—Courtney Sisters—Archie & Gertie Falls—Bert Fitzgibbon—Paul Decker & Co.

OMAHA, NEBR.

Orpheum—Nolan & Nolan—Dickinson & Deagon—Henry B. Toomer & Co.—Campbell Sisters—Leona La Mar—Charles Irwin—Lupita Perea.

PORTLAND, ORE.

Orpheum—Stella Mayhew—Irene & Bobby Smith—Eddie Borden—Osaki & Taki—Barr Twins—Ames & Winthrop.

SALT LAKE CITY, UTAH.

Orpheum—"Petticoats"—Helen Trix & Sister—Walter Brower—Laughlin & West—"An Artistic Treat"—Bennett & Richards—Merian's Dogs.

SAN FRANCISCO.

Orpheum—Sarah Padden—Grace Nelson—LeMaire & Crouch—Leo Beers—"Rubeville"—"Four Buttercups"—Gus Edwards—Swor & Avey.

SEATTLE, WASH.

Orpheum—"Forest Fire"—Barry Girls—Mazie King & Co.—Caroline Kohl & Co.—Santos & Hayes—Brierre & King—Stanley & Birnes.

ST. LOUIS, MO.

Orpheum—Lillian Russell—Yvette & Saranoff—Kitaro Trio—Gilbert & Friedland—Three O'Gorman Girls—Eddy Duo—Milt Collins.

ST. PAUL, MINN.

Orpheum—Bollinger & Reynolds—Hunting & Frances—"Heart of Annie Wood"—Westony & Lorraine—Ball & West—Julius Tannen—Brenck's Models.

STOCKTON, SACRAMENTO AND FRESNO.

Orpheum—"Futuristic Revue"—Fox & Ingraham—"Somewhere in France"—Littlejohns—Jack & Kitty Demaco—Kiralfy Kids.

VANCOUVER, B. C.

Orpheum—"Only Girl"—J. & M. Harkins—Elsa Ruegger—Joseffson Troupe—Jennings & Mack.

WINNIPEG, CAN.

Orpheum—"White Coupons"—Bert Baker & Co.—Burns & Ferbito—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Marshall & Welton—Alexander Bros. & Evelyn—Hallery & Noble—Jack Arnold Trio—Harry First & Co.—Ryan & Lee. (Last Half)—Keltie Duo—Burt, Sheppard & Co.—Fentel & Cecil—Cardo & Noll—Barlowe & Nurst—"The Big Punch"—Ryan & Lee.

Greeley Square (First Half)—Homer & Ben Bard—Henry & Moore—Burns & Kissen—Lieut. Harry Berry & Co. (Last Half)—Allen & Avitt—Jean Moore—Barry McCormack & Co.—Kenny & Hollis—3 Walters.

Delancey Street (First Half)—Kiltie Duo—Knowles & Hurst—McDermott & Hagney—Ed. F. Reynard & Co.—Jessie Reed—Hubert, Dyer & Co.

National (First Half)—Clayton & Clayton—Allen & Avitt—Les Merchants—Frank Bush—Prince Charles. (Last Half)—Emmie & Effie Elliott—Canfield & Rose—Hudson & Jones—Roy & Arthur.

Orpheum (First Half)—O'Neill Sisters—Arnold & Taylor—"The Big Punch"—Lola Wentworth—Roy & Arthur. (Last Half)—White Steppers—Fenwick Girls—Henry & Moore—Ed. F. Reynard & Co.—Harris & Morey.

Lincoln (First Half)—3 Walters—Emmie & Effie Elliott—McCormack & Irving—Robt. Henry Hodge & Co.—Harris & Morey. (Last Half)—Manning & Hall—Estelle Sully—Chas. & Sadie McDonald—McDermott & Hagney—Weiss Troupe.

Boulevard (First Half)—Canfield & Rose—Fenwick Girls—Wolf & Stewart—Sam Hearn—Martini & Fabrini. (Last Half)—Grundy & Young—Knowles & Hurst—Gill & Veak—Alf Grant—6 Virginia Steppers.

Avenue B (First Half)—Oxford 3—Paul Petching & Co.—Wright & Earl. (Last Half)—Frawley & West—Violinsky.

Victoria (First Half)—Weston & Morris—Jean Moore—Barry McCormack & Co.—Kenny & Hollis—Weiss Troupe. (Last Half)—Marshall & Welton—Jessie Reed—Robt. Henry Hodge & Co.—Sam Hearn—Hubert, Dyer & Co.

BROOKLYN.

Metropolitan (First Half)—John F. Clark & Co.—Barlowe & Hurst—Alf Grant—"Submarine F. 7." (Last Half)—Alexander Bros.—Lola Wentworth—Jack Arnold Trio—Hallery & Noble—"Submarine F. 7."

DeKalb (First Half)—Romains—Grundy & Young—Cardo & Noll—Hank Brown & Co.—6 Virginia Steppers. (Last Half)—Weston & Morin—Arnold & Taylor—Harry First & Co.—McCormack & Irving—Montambo & Nap.

Fulton (First Half)—White Steppers—Estelle Sully—Chas. & S. McDonald—Hudson & Jones—Burt, Sheppard & Co. (Last Half)—Selbini & Grovini—Helen Vincent—Wolf & Stewart—Hank Brown & Co.—Martini & Fabrini.

Palace (First Half)—Fiske & Fallon—Violinsky—Frawley & West. (Last Half)—Aronty Bros.—Ryan & Juliette—Paul Petching & Co.—Burns & Kissen.

Warwick (First Half)—Walton & Francis—3 Romans. (Last Half)—Wright & Earl—Patsy Doyle.

BOSTON, MASS.

Orpheum (First Half)—Rosalie Ascher—De Voy & Dayton—Mar. Braun & Widows—Nevins & Erwood—Bill & Eva. (Last Half)—Cliff Bailey Duo—"Married Life"—Frank Farron—Billy King & Co.

BALTIMORE, MD.

Hippodrome—Melva Sisters—Payton & Hickey—Carlisle & Roemer—Geo. M. Rosener—Sig Franz Troupe.

DORCHESTER, MASS.

Loew's (First Half)—Lillian Watson. (To fill.)

FALL RIVER, MASS.

Bijou (First Half)—Cliff Bailey Duo—"Married Life"—Frank Farron—Billy King & Co. (Last Half)—Norvell Bros.—Rosalie Ascher—De Voy & Dayton—Mar. Braun & Widows—Nevins & Erwood.

HAMILTON, CAN.

Loew's—Huling's Seals—Jenks & Allen—Tom Davies & Co.—Adele Oswald—"Reel Guys."

HOBOKEN, N. J.

Lyric (First Half)—Bernard & Meyers—Field & O'Brien—Exposition Jubilee 4—Selbini & Grovini. (Last Half)—Duffy & Montague—Fiske & Fallon—Sylvester Schaefer.

MONTREAL, CAN.

Loew's—Palermo Duo—Donahue & Fletcher—Delmore & Moore—Wm. Dick—"What Women Can Do."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Ryan & Juliette—Aronty Bros. (Last Half)—Oxford 3—"Honor Thy Children."

PROVIDENCE, R. I.

Emery (First Half)—Le Clair & Sampson—Nelson & Castle—Danny Simmons—Allen, Clifford & Harry—Barry & Leyton. (Last Half)—Frank Morrell—Corelli & Gillette—Walsh & Edwards—Lillian Watson—Van & Carrie Avery.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Duffy & Montague—Sylvester Schaefer. (Last Half)—Oliver—Archer & Belford—Exposition Jubilee 4—Howard's Bears.

SPRINGFIELD, MASS.

Palace (First Half)—Walsh & Edwards—Patsy Doyle—Van & Carrie Avery—Frank Morrell—Corelli & Gillette. (Last Half)—Le Clair & Sampson—Nelson & Castle—Danny Simmons—Allen, Clifford & Barry—Barry & Layton.

TORONTO, CAN.

Yonge Street—Geo. & Lilly Garden—"Everything But the Truth"—Clayton & Lennie—Anna Chandler—Carberry & Cavanaugh.

F. F. PROCTOR CIRCUIT

ALBANY, N. Y.

(Jan. 2-4)—"Russian Pastimes"—Bon Albright—Lots & Lots—Cooper & Ricardo—Cook & Sylvia—Walter Ward & Co. (Jan. 6-8)—"Pretty Baby"—Norman & Murray—Reynolds & White.

TROY, N. Y.

(Jan. 2-4)—Seymour Brown & Co.—Sue Creighton & Co.—"A Telephone Tangle"—Johnson & Crane—Four Musical Lunds. (Jan. 6-8)—Fred Ardath—Montgomery & Allen—Grey & Old Rose—Silver Duval—El Cota.

SCHENECTADY, N. Y.

(Jan. 2-4)—"Pretty Baby"—Brown & Demont—Gerard's Monkeys. (6-8)—Harry Hines—Kalalulu's Hawaiians—Nancy Boyer & Co.—Johnson & Crane—Frank Hanley.

MT. VERNON.

(Jan. 2-4)—Diero—Miller & Penfold—Green & De Lier—Dunbar & Turner. (Jan. 6-8)—Avon Comedy Four—Les, Copeland & McCloud—Alec & Dot Lamb.

ELIZABETH, N. J.

(Jan. 2-4)—"Everyman's Sister"—Thos. Potter Dunne—Abyssinian Trio—Smith & Daly. (Jan. 6-8)—Kramer & Morton—Lura Lawrence—Murray Leslie.

NEW YORK CITY.

125th St. (Jan. 2-4)—"Motor Boating"—Willing & Jordan—Roth & Roberts—Melnotte Duo. (6-8)—Corse Payton—Billy Glason—Alexander & Flieds—Lillian & Equille Twins.

Fifth Ave. (Jan. 2-4)—"Lincoln Highwayman"—Frank Conroy & Co.—Dana Butch & Co.—Bronson & Baldwin—Bernard & Meyers. (Jan. 6-8)—Miller & Penfold.

23d St. (Jan. 2-4)—Nancy Boyer & Co.—Perelle's Circus. (Jan. 6-8)—Tennessee Ten—Willing & Jordan—Melnotte Duo.

58th St. (Jan. 2-4)—Stanley Stanley & Co.—Bert & Rosedale—Ed & Dottie Ford—Jeanette Charles—Wheeler Boys—"Vim, Beauty & Health"—Henry & Francis. (Jan. 6-8)—Bobby North & Co.—Eva Taylor & Co.—Henry Frey—Anthony & Rogers—May Green—Flying Keelers.

YONKERS, N. Y.

(Jan. 2-4)—Harry Hines—Three Rivoli Girls—Merkle's Cockatoos—Lillian & Equille Twins. (Jan. 6-8)—Werner Amoros Trio—"Vim, Beauty & Health"—Jeanette Childs.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Three Alexanders—Archer & Carr—"Mimic World." (Last Half)—Van Cellos—Harry Meehan—Wilson Bros.—Orville & Stamm.

Plaza (First Half)—Joe Le Fever—Dick & Helen Rice—Chas. R. Sweet—"Broadway Today." (Last Half)—Wood & Cullen—Dick Knowles—"The Girl Who Knows."

HARTFORD, CONN.

Poli (Last Half)—York's Dogs—Harry Meehan—Gallarini & Son—"Stanley Revue"—The Sharrocks—Buch Bros. (Last Half)—Dick & Helen Rice—Frank Wilson.—Gilbert & Kinney—Geo. & Payl Hickman—"Some Baby."

NEW HAVEN.

Bijou (First Half)—Stewart Sisters—Dick Knowles—"The Girl Who Knows." (Last Half)—Emmett & Letty—"Eight Dominos"—Three Alexanders.

SPRINGFIELD, MASS.

Palace (First Half)—Emmett & Letty—Marr & La Brock—Tom Brown's Revue—Gillen & Mulcahy—Romas Troupe. (Last Half)—York's Dogs—Paramo—Mahoney Bros.—Helen Ware—Clark Sisters—Buch Bros.

SCRANTON, PA.

Poli's (First Half)—Mel Klee—Billy & Irene Telaak—"Oh Auntie"—Tom Moore & Co.—Three Eddies. (Last Half)—Three Stars—Inman & Lyons—Maurice Samuels & Co.—Marconi & Fitzgibbons—"Playmates."

WILKES-BARRE, PA.

Poli's (First Half)—Three Stars—Inman & Lyons—Maurice & Samuels—Marconi & Fitzgibbons—"Playmates." (Last Half)—Mel Klee—Billy & Irene Telaak—"Oh Auntie"—Tom Moore—Three Eddies.

WORCESTER, MASS.

Poli (First Half)—Frank Wilson—Clark Sisters—"Some Baby." (Last Half)—Belmont & Moore—"Stanley Revue"—Gillen & Mulcahy—Chas. McGoods & Co.

Plaza (First Half)—Paramo—Libby, Brown & Conlin—Mahoney. (Last Half)—Marr & La Brock—Chas. R. Sweet—"Broadway Today."

W. V. M. A.

ALTON, ILL.

Hippodrome—College Quintet—Collins & Wilmot. (Last Half)—Owen & Moore—Stan & Mae Laurel.

BLOOMINGTON, ILL.

Majestic (First Half)—The Aitkens—Jean Barrios—Elsie Williams & Co.—Hufford & Chain—Col. Patti & Co. (Last Half)—Four Marx Bros.

BELLEVILLE, ILL.

Washington—Thiessen's Pets—Owen & Moore—Reckless Duo. (Last Half)—Maybelle Phillips—Roach & McCurdy—Welling Levering Duo.

CHICAGO, ILL.

Wilson—Tyler & St. Clair—Zeno & Mandel—Emma Carus—Glenn & Jenkins—Rhea & Kenny. (Last Half)—Hugh Johnson—One to fill—Emma Carus—Christie & Bennett—Gelil Troupe.

Kedzie—Harry Tauda—Bert Howard—Edward Esmonde & Co.—Mack & Maybelle—Frear, Baggett & Frear. (Last Half)—Tyler & St. Clair—McCormack & Wallace—Mrs. Frank Farnum—Rockell & Fox—Four Castors.

American—Sam & Lou Lamert—"Lots & Lots of It"—Harry Rose. (Last Half)—Jerge & Hamilton—Zeno & Mandel.

Lincoln—Ernest Hiatt. (Last Half)—Chas. Kenna.

CHAMPAIGN, ILL.

Orpheum—Wurnelle—Hudson Sisters—"Sweethearts of Mine"—Larry Comer—Herbert's Dogs. (Last Half)—Bessie Clifford—Harrington & Mills—Frosini—"An Heir For a Night."

CEDAR RAPIDS, IA.

Majestic—Herberta Reeson—Emerson & Baldwin—Panama Trio—Valentine Vox & Co.—Fred Sosman—Kirksmith Sisters. (Last Half)—Frank & Milt Britton—Viola Lewis & Co.—Rawl & Von Kaufman—Mattie Choate & Co.—Al Wohlman—"Bullet Proof Lady."

DAVENPORT, IA.

Columbia—Frank & Milt Britton—Kaufman & Lillian—Geo. Everett—"Miss 1920." (Last Half)—Six Kirksmith Sisters—Sullivan & Meyers—Edw. Farrell & Co.—Murphy & Lachmar—Lasova & Gilmore.

DECATUR, ILL.

Empress—"The Bride Shop" (Tab). (Last Half)—Althoff Sisters—Guest & Newlyn—"Sweethearts of Mine"—Alice Hamilton—Herbert's Dogs.

DES MOINES, IA.

Empress—Johnson & Baker—Walzer & Dyer—Revue DeVogue—Al Wohlman—Galetti's Monks. (Last Half)—Bicknell—Jessie & Dollie Miller—Three Kanes—Geo. Everett—Cal Dean & Co.

DULUTH, MINN.

New Grand (First Half)—Wilson & Doe Doe—De Recat's Merry Dancers—Van & Belle. (Last Half)—Gilmore & La Moyne—La Follette & Co.—Four Poria Sisters.

DUBUQUE, IA.

Majestic—Goron, Kingley & Virginia. (Last Half)—Valayda—Cal Dean & Girls—Fred Rogers—Lasova & Gilmore.

EVANSVILLE, IND.

New Grand—Jess & Dell—Menning Sisters—Gilroy, Haynes & Montgomery—Bill Robinson—Geo. Lovett's "Concentration." (Last Half)—Brown's Highlanders.

E. ST. LOUIS, ILL.

Erber's—Maybelle Phillips—Stan & Mae Laurel—Roach & McCurdy—Eugene & Kindler. (Last Half)—Joe Barton—Mack & Maybelle—Marino & Maley—Marvelous Deonzo.

GALESBURG, ILL.

Orpheum (Last Half)—Annette & Morrell—Tony—Lewis & White—John R. Gordon & Co.—La Petite Cabaret Revue.

JOLIET, ILL.

Orpheum (Last Half)—Harry Tauda—Raymond Bond & Co.—Polly Oz & Chick—Col. Patti & Co.

(*Continued on page 34.*)

STARS OF BURLESQUE

FRANK LUCY
STRAIGHT — MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS
THE RAZZ JAZZ GIRL — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES
SUM BUM
PRINCIPAL COMEDIAN — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

MAY KEARNS
INGENUE — PIRATES

HARRY A. DUNCAN
COMEDY ECCENTRIC — IRWIN'S BIG SHOW

GATTY JONES
JUVENILE—PENNANT WINNERS. — Direction—CHAMBERLAIN BROWN

ANNETTE LA ROCHELLE
PRIMA DONNA — RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JIM HORTON
The Straight Man With a Real Singing Voice — INNOCENT MAIDS

ANITA MAE
SINGING SENSATION
Pimma Donna with Simonds & Lake's Auto Girls — Management—WALTER MEYERS

RUTH HASTINGS
PRIMA DONNA — MOLLIE WILLIAMS' GREATEST SHOW
DIRECTION—ROEHM AND RICHARDS

JIMMIE PARELLE
KOSHER KOMIC — PENNANT WINNERS

ETHEL DEVEAUX
PEPPERY SOUBRETTE — Direction—ROEHM & RICHARDS

HARLIE MAYNE
PRIMA DONNA — GOLDEN CROOKS

KATHRYN DICKEY
PRIMA DONNA — JAS. E. COOPER'S SIGHTSEERS

JOE LURGIO EDNA
SPECIALTIES — WITH "WORLD BEATERS"

RALPH (Slim) WORDLEY
Out of Pictures, Into Burlesque — Irwin's Big Show

FRANKIE MARTIN
SOUBRETTE — AS WILD AS EVER — BEN WELCH SHOW

MATTIE DELECE
The Million Dollar Doll — Ingenue "Best Show in Town"

ETHEL JOHNSON
SOUBRETTE — GROWN UP BABIE

HELEN TARR
FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

HARRY J. CONLEY
PRINCIPAL COMEDIAN — FRED IRWIN'S BIG SHOW
SEASON 1918-1919

Chas A Figg. — "Girls of U.S.A." 1917-18-19
Direction JOE HURTIG

EDWARD LAMBERT
The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MAYBELLE GIBSON
PRIMA DONNA — AL REEVES SHOW

MABEL MORTON
INGENUE — PAT WHITE GAIETY GIRLS

DELLA CLARK AND LEWIS WILL
PRIMA DONNA—MELBA OF BURLESQUE — CHARACTERS
HERK-KELLY-DAMSEL'S PACEMAKERS. — Direction—I. N. WEBER

HENRY JINES
FLASH OF THE SUNNY SOUTH (GANG) — "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN
INGENUE — Coon Shouter — PENNANT WINNERS

OLIVE MORGAN
PRIMA DONNA — PENNANT WINNERS

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

JOE ARGUS
STRAIGHT, EXTRAORDINARY WITH THE BARITONE VOICE — WITH PIRATES

BERT and PAULINE HALL
WITH STAR AND GARTER SHOW — SEASON 1918-19

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

EDDIE LLOYD
JUVENILE — Direction—IKE WEBER — BEN WELCH SHOW

MABEL LE MONAIER
ECCENTRIC SOUBRETTE — JOE HOWARD STOCK COMPANY

KITTY GLASCO
PRIMA DONNA — HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: "FERN MILLER
Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Nan Halperin—Lady Constance Richardson—(Six to fill).

Riverside—Leon Erroll—Fritzi Scheff—H. & A. Seymour—Hyams & McIntyre—Milo—E. & L. Walton—Mosconi Bros. Co.—Kranz & LaSalle—Collins & Hart.

Colonial—Weber & Rednor—Mr. & Mrs. J. Barry—George McFarlane—Rooney & Bent—Frankie Wilson—Rose & Ellis—Toto—Mrs. Gene Hughes—Ben Bernie—Paul Lavar & Bro.

Alhambra—Sweeties—Tarzan—Adair & Adelphi—Claudia Coleman—Lockett & Haig—J. & B. Thornton—Kranz & LaSalle—Leon & LeHoen—Larry Reilly Co.—Klein Bros.—Madison & Winchester—Morris & Campbell.

Royal—The Pickfords—Loyal's Dogs—Harmon & O'Connell—"Crosby's Corners"—Rice & Werner—Belle Baker.

BROOKLYN, N. Y.

Orpheum—Clinton & Rooney—Jimmie Lucas—Bessie Clayton—Al Shayne—Royal Gascoignes—"What Girls Can Do"—Raymond Wilbert.

Bushwick—Miller & Capman—Olsen & Johnson—Jas. Hussey Co.—Mignon—"Nowadays"—Geo. White Co.—Olympia Desval—Norton & Nicholson.

BALTIMORE, MD.

Maryland—Masters & Kraft—Harry Watson Co.—Ann Gray—Jack Norworth—Togan & Geneva—Laurie & Bronson—Yates & Reed—Garcenetti Bros.

BOSTON.

Keith's—Bob Hall—Ben Beyer—Lydell & Macy—Dorothy Toye—Ted Doner—Rajah—Eddie Leonard Co.—Strassell's Animals.

BUFFALO.

Shea's—Orth & Cody—Kimberly & Page—"Birds of a Feather"—J. & B. Morgan—Bobbe & Nelson—Lucille Cavanaugh.

CINCINNATI, O.

Keith's—Blossom Seeley & Co.—Gruber's Animals—Parsons & Irwin—Three Daring Sisters—Doc O'Neil.

CLEVELAND, O.

Hippo—Frank Dobson Co.—Jas. H. Cullen—Mrs. Tom Whiffen—Gardner Three.

COLUMBUS, O.

Keith's—Chas. Grapewin—Herbert Clifton Co.—Chadwicks—Dazie & Co.—Musical Hunters—Three Jahns.

DAYTON, O.

Keith's—McIntosh & Maids—Lillian Shaw—Lady Alice's Pets.

DETROIT, MICH.

Temple—Helene Davis—Nat Leipsig—Sheehan & Regay—Howard's Ponie—Arthur Havel Co.—Robert T. Haines Co.—Cooke & Savo—Ryan & Ryan.

ERIE, PA.

Erie—Kharum—Billy Reeves Co.—Spanish Goldinis—Jas. Lucas Co.

GRAND RAPIDS.

Keith's—Adrian—J. C. Nugent Co.—Jessie Standish—Ishakawa Japs—Dooley & Sales—Florence Tempest.

HAMILTON, CANADA.

Temple—Four Haley Sistes—A. & F. Steadman—St. Onge & Ritchie—Greene & Parker.

INDIANAPOLIS.

Keith's—"Girl on Magazine"—Adams & Griffith—Four Morak Sisters—Julia Nash Co.

LOWELL, MASS.

Lowell—Four Ankers—Hallen & Hunger—Duncan Sisters—Richards & Kyle—Cartmell & Harris—Billett Three—Mlle. Rialto Co.

LOUISVILLE, KY.

Keith's—"Weaker One"—Robbie Gordone—Ed Morton—Dolly Connolly Co.—Bison City Four—Dugan & Raymond—The Randalls—Emily Darrell.

MONTREAL, CAN.

Keith's—Beatrice Herford—Scotch Lads and Lassies—Clifford & Wills—Seabury & Shaw—Paul Kleist.

PHILADELPHIA.

Keith's—El Cleve—Lillian Fitzgerald—Gertrude Hoffman—Mirano Bros.—Lord & Fuller—Espe & Dutton—Henry Lewis—"Honeymoon."

PITTSBURGH, PA.

Davis—Maddock's Musical Melody—Fink's Mules—Valerie Bergere—Sylvia Clark—Stuart Barnes.

PORTLAND, ME.

Keith's—O'Donnel & Blair—Susan Tompkins—Ioleen Sisters—"That's Going Some"—Tom Kelly—Allman & Nevins.

PROVIDENCE.

Keith's—Sue Creighton—Booth & Leander—Frank Crummit—Sameroff & Sonia—Phyllis N. Terry—L. & G. Archer—Harry Langdon—Jovedah—McNally, Dinnis & De.

ROCHESTER, N. Y.

Temple—"Hands Across Sea"—Chief Capaulican—Martyn & Florenz—Kitner & Reaney—Marion Harris—Musical Geralds—Fern, Biglow & King—Kelso & Leighton.

TOLEDO, OHIO.

Keith's—Van & Schenck—Art—Keane & Golden—B. & H. Mann—Willie Hale & Co.—Grey & Byron.

TORONTO, CAN.

Shea's—Millard & Marlin—Whitfield & Ire.—"Midnight Rollickers"—E. & J. Connolly—"Some Bride"—Curzon Sisters—Trixie Friganza.

WASHINGTON, D. C.

Keith's—"Muriel Window"—Hallen & Fuller—Williams & Wolfus—Ruth St. Dennis—Mehlinger & Myers—Marguerite Sylva—Three Romana Sisters.

WILMINGTON, DEL.

Garrick—Ruth Roye—"Petticoat Minstrels—DeWitt, Burns & T.—Denton & Hacket.

YOUNGSTOWN, O.

Hippo—Juliette—Clifton Crawford—C. & F. Usher—Harold DuKane Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Blanche Ring—James Watts Co.—Fisher Hawley & Co.—Crawford & Broderick—Mang & Snyder—"Where Things Happen"—"Girl from Milwaukee"—Jack Alfree & Co.—Jas. J. Morton.

Majestic—Eva Tanguay—"Married by Wireless"—Little Billy—Adrian—"Miracle"—Jonain & Barry—Peterson Bros.—Simmons & Bradley.

CALGARY, CAN.

Orpheum—Robinson's Elephants—Harry Jolson—Wm. Smythe & Co.—Lee Kohlmar & Co.—"Dream Fantasies"—Sansone & Delilah.

DENVER, COLO.

Orpheum—"On the High Seas"—Reno—Friscoe—Dale & Bursch—Walter C. Kelly—Officer, Vokes & Don.

DES MOINES, IA.

Orpheum—"Street Urchin"—Cameron Devitt & Co.—Walters & Walters—Winston's Water Lions—Alla Moskova & Co.—Bennett Sisters—Toney & Norman.

DULUTH, MINN.

Orpheum—Ramsdells & Deyo—Hector—Bert Baker & Co.—Four Harmony Kings—"White Coupons"—Burns & Frabito—Lunette Sisters.

KANSAS CITY, MO.

Orpheum—Daisy Nellis—Wilbur Mack & Co.—Eddie Foyer—Theodore Kosloff & Co.—Flanagan & Edwards—Rodriquez Bros.

LOS ANGELES, CAL.

Orpheum—"For Pity's Sake"—Page, Hack & Mac—Briscoe & Rauh—Herman & Shirley—"Efficiency"—De Wolf Girls—Joe Browning—Lambert & Ball.

LINCOLN, NEBR.

Orpheum—"All for Democracy"—Ford Sisters—Bert Earle & Girls—Mr. & Mrs. Gordon Wilde—Al Herman—Wanter & Palmer.

MEMPHIS, TENN.

Orpheum—"An American Ace"—Brendel & Bert—Swift & Kelly—Lou Holtz—Amoros Sisters—Tozart.

MILWAUKEE, WIS.

Orpheum—Annette Kellerman—Mme. Ohrman—Imhof, Conn & Corinne—Bert Swor—Creole Fashion Plate—Sylvia Loyal.

MINNEAPOLIS, MINN.

Orpheum—Mergot, Francois & Part.—Hampton Blake—Diane & Rubini—Shrapnel Dodgers—John B. Hymer Co.—McKay & Ardine—Valecite's Leopards.

NEW ORLEANS, LA.

Orpheum—Wilfred Clarke & Co.—Gautier's Toy Shop—Bowman & Shea—Amoros & Jeannette—Prosper & Maret.

OAKLAND, CAL.

Orpheum—Grace La Rue—"Sea Wolf"—Courtney Sisters—Archie & Gertie Falls—Bert Fitzgibbon—Paul Decker & Co.

OMAHA, NEBR.

Orpheum—Nolan & Nolan—Dickinson & Deagon—Henry B. Toomer & Co.—Campbell Sisters—Leona La Mar—Charles Irwin—Lupita Perea.

PORTLAND, ORE.

Orpheum—Stella Mayhew—Irene & Bobby Smith—Eddie Borden—Osaki & Taki—Barr Twins—Ames & Winthrop.

SALT LAKE CITY, UTAR.

Orpheum—"Petticoats"—Helen Trix & Sister—Walter Brower—Laughlin & West—"An Artistic Treat"—Bennett & Richards—Merian's Dogs.

SAN FRANCISCO.

Orpheum—Sarah Padden—Grace Nelson—LeMaire & Crouch—Leo Beers—"Rubeville"—"Four Buttercups"—Gus Edwards—Swor & Avey.

SEATTLE, WASH.

Orpheum—"Forest Fire"—Barry Girls—Mazie King & Co.—Caroline Kohl & Co.—Santos & Hayes—Brierre & King—Stanley & Birnes.

ST. LOUIS, MO.

Orpheum—Lillian Russell—Yvette & Saranoff—Kitaro Trio—Gilbert & Friedland—Three O'Gorman Girls—Eddy Duo—Milt Collins.

ST. PAUL, MINN.

Orpheum—Bollinger & Reynolds—Hunting & Frances—"Heart of Annie Wood"—Westony & Lorraine—Ball & West—Julius Tannen—Brenck's Models.

STOCKTON, SACRAMENTO AND FRESNO.

Orpheum—"Futuristic Revue"—Fox & Ingraham—"Somewhere in France"—Littlejohns—Jack & Kitty Demaco—Kiraify Kids.

VANCOUVER, B. C.

Orpheum—"Only Girl"—J. & M. Harkins—Elsa Ruegger—Joseffson Troupe—Jennings & Mack.

WINNIPEG, CAN.

Orpheum—"White Coupons"—Bert Baker & Co.—Burns & Ferbito—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Marshall & Welton—Alexander Bros. & Evelyn—Hallery & Noble—Jack Arnold Trio—Harry First & Co.—Ryan & Lee. (Last Half)—Keltie Duo—Burt, Sheppard & Co.—Fentel & Cecil—Cardo & Noll—Barlowe & Nurst—"The Big Punch"—Ryan & Lee.

Greeley Square (First Half)—Homer & Ben Bard—Henry & Moore—Burns & Kissen—Lieut. Harry Berry & Co. (Last Half)—Allen & Avitt—Jean Moore—Barry McCormack & Co.—Kenny & Hollis—3 Walters.

Delancey Street (First Half)—Kiltie Duo—Knowles & Hurst—McDermott & Hagney—Ed. F. Reynard & Co.—Jessie Reed—Hubert, Dyer & Co.

National (First Half)—Clayton & Clayton—Allen & Avitt—Les Merchants—Frank Bush—Prince Charles. (Last Half)—Emmie & Effie Elliott—Canfield & Rose—Hudson & Jones—Roy & Arthur.

Orpheum (First Half)—O'Neill Sisters—Arnold & Taylor—"The Big Punch"—Lola Wentworth—Roy & Arthur. (Last Half)—White Steppers—Fenwick Girls—Henry & Moore—Ed. F. Reynard & Co.—Harris & Morey.

Lincoln (First Half)—3 Walters—Emmie & Effie Elliott—McCormack & Irving—Robt. Henry Hodge & Co.—Harris & Morey. (Last Half)—Manning & Hall—Estelle Sully—Chas. & Sadie McDonald—McDermott & Hagney—Weiss Troupe.

Boulevard (First Half)—Canfield & Rose—Fenwick Girls—Wolf & Stewart—Sam Hearn—Martini & Fabrini. (Last Half)—Grundy & Young—Knowles & Hurst—Gill & Veak—Alf Grant—6 Virginia Steppers.

Avenue B (First Half)—Oxford 3—Paul Petching & Co.—Wright & Earl. (Last Half)—Frawley & West—Violinsky.

Victoria (First Half)—Weston & Morris—Jean Moore—Barry McCormack & Co.—Kenny & Hollis—Weiss Troupe. (Last Half)—Marshall & Welton—Jessie Reed—Robt. Henry Hodge & Co.—Sam Hearn—Hubert, Dyer & Co.

BROOKLYN.

Metropolitan (First Half)—John F. Clark & Co.—Barlowe & Hurst—Alf Grant—"Submarine F. 7." (Last Half)—Alexander Bros.—Lola Wentworth—Jack Arnold Trio—Hallery & Noble—"Submarine F. 7."

DeKalb (First Half)—Romains—Grundy & Young—Cardo & Noll—Hank Brown & Co.—6 Virginia Steppers. (Last Half)—Weston & Morin—Arnold & Taylor—Harry First & Co.—McCormack & Irving—Montambo & Nap.

Fulton (First Half)—White Steppers—Estelle Sully—Chas. & S. McDonald—Hudson & Jones—Burt, Sheppard & Co. (Last Half)—Selbini & Grovini—Helen Vincent—Wolf & Stewart—Hank Brown & Co.—Martini & Fabrini.

Palace (First Half)—Fiske & Fallon—Violinsky—Frawley & West. (Last Half)—Aronty Bros.—Ryan & Juliette—Paul Petching & Co.—Burns & Kissen.

Warwick (First Half)—Walton & Francis—3 Romans. (Last Half)—Wright & Earl—Patsy Doyle.

BOSTON, MASS.

Orpheum (First Half)—Rosalie Ascher—De Voy & Dayton—Mar. Braun & Widows—Nevins & Erwood—Bill & Eva. (Last Half)—Cliff Bailey Duo—"Married Life"—Frank Farron—Billy King & Co.

BALTIMORE, MD.

Hippodrome—Melva Sisters—Payton & Hickey—Carlisle & Roemer—Geo. M. Rosener—Sig Franz Troupe.

DORCHESTER, MASS.

Loew's (First Half)—Lillian Watson. (To fill.)

FALL RIVER, MASS.

Bijou (First Half)—Cliff Bailey Duo—"Married Life"—Frank Farron—Billy King & Co. (Last Half)—Norvell Bros.—Rosalie Ascher—De Voy & Dayton—Mar. Braun & Widows—Nevins & Erwood.

HAMILTON, CAN.

Loew's—Huling's Seals—Jenks & Allen—Tom Davies & Co.—Adele Oswald—"Reel Guys."

HOBOKEN, N. J.

Lyric (First Half)—Bernard & Meyers—Field & O'Brien—Exposition Jubilee 4—Selbini & Grovini. (Last Half)—Duffy & Montague—Fiske & Fallon—Sylvester Schaefer.

MONTREAL, CAN.

Loew's—Palermo Duo—Donahue & Fletcher—Delmore & Moore—Wm. Dick—"What Women Can Do."

NEW ROCHELLE, N. Y.

Loew's (First Half)—Ryan & Juliette—Aronty Bros. (Last Half)—Oxford 3—"Honor Thy Children."

PROVIDENCE, R. I.

Emery (First Half)—Le Clair & Sampson—Nelson & Castle—Danny Simmons—Allen, Clifford & Harry—Barry & Leyton. (Last Half)—Frank Morrell—Corelli & Gillette—Walsh & Edwards—Lillian Watson—Van & Carrie Avery.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—Duffy & Montague—Sylvester Schaefer. (Last Half)—Oliver—Archer & Belford—Exposition Jubilee 4—Howard's Bears.

SPRINGFIELD, MASS.

Palace (First Half)—Walsh & Edwards—Patsy Doyle—Van & Carrie Avery—Frank Morrell—Corelli & Gillette. (Last Half)—Le Clair & Sampson—Nelson & Castle—Danny Simmons—Allen, Clifford & Barry—Barry & Layton.

TORONTO, CAN.

Yonge Street—Geo. & Lilly Garden—"Everything But the Truth"—Clayton & Lennie—Anna Chandler—Carberry & Cavanaugh.

F. F. PROCTOR CIRCUIT

ALBANY, N. Y.

(Jan. 2-4)—"Russian Pastimes"—Bon Albright—Lots & Lots—Cooper & Ricardo—Cook & Sylvia—Walter Ward & Co. (Jan. 6-8)—"Pretty Baby"—Norman & Murray—Reynolds & White.

TROY, N. Y.

(Jan. 2-4)—Seymour Brown & Co.—Sue Creighton & Co.—"A Telephone Tangle"—Johnson & Crane—Four Musical Lunds. (Jan. 6-8)—Fred Ardath—Montgomery & Allen—Grey & Old Rose—Silver Duval—El Cota.

SCHENECTADY, N. Y.

(Jan. 2-4)—"Pretty Baby"—Brown & Demont—Gerard's Monkeys. (6-8)—Harry Hines—Kalalulu's Hawaiians—Nancy Boyer & Co.—Johnson & Crane—Frank Hanley.

MT. VERNON.

(Jan. 2-4)—Diero—Miller & Penfold—Green & De Lier—Dunbar & Turner. (Jan. 6-8)—Avon Comedy Four—Les, Copeland & McCloud—Alec & Dot Lamb.

ELIZABETH, N. J.

(Jan. 2-4)—"Everyman's Sister"—Thos. Potter Dunne—Abyssinian Trio—Smith & Daly. (Jan. 6-8)—Kramer & Morton—Lura Lawrence—Murray Leslie.

NEW YORK CITY.

125th St. (Jan. 2-4)—"Motor Boating"—Willing & Jordan—Roth & Roberts—Melnotte Duo. (6-8)—Corse Payton—Billy Glason—Alexander & Flieds—Lillian & Equille Twins.

Fifth Ave. (Jan. 2-4)—"Lincoln Highwayman"—Frank Conroy & Co.—Dana Butch & Co.—Bronson & Baldwin—Bernard & Meyers. (Jan. 6-8)—Miller & Penfold.

23d St. (Jan. 2-4)—Nancy Boyer & Co.—Perelle's Circus. (Jan. 6-8)—Tennessee Ten—Willing & Jordan—Melnotte Duo.

58th St. (Jan. 2-4)—Stanley Stanley & Co.—Bert & Rosedale—Ed & Dottie Ford—Jeanette Charles—Wheeler Boys—"Vim, Beauty & Health"—Henry & Francis. (Jan. 6-8)—Bobby North & Co.—Eva Taylor & Co.—Henry Frey—Anthony & Rogers—May Green—Flying Keelers.

YONKERS, N. Y.

(Jan. 2-4)—Harry Hines—Three Rivoli Girls—Merkle's Cockatoos—Lillian & Equille Twins. (Jan. 6-8)—Werner Amoros Trio—"Vim, Beauty & Health"—Jeanette Childs.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Three Alexanders—Archer & Carr—"Mimic World." (Last Half)—Van Cellos—Harry Meehan—Wilson Bros.—Orville & Stamm.

Plaza (First Half)—Joe Le Fever—Dick & Helen Rice—Chas. R. Sweet—"Broadway Today." (Last Half)—Wood & Cullen—Dick Knowles—"The Girl Who Knows."

HARTFORD, CONN.

Poli (Last Half)—York's Dogs—Harry Meehan—Gallarini & Son—"Stanley Revue"—The Sharrocks—Buch Bros. (Last Half)—Dick & Helen Rice—Frank Wilson—Gilbert & Kinney—Geo. & Payl Hickman—"Some Baby."

NEW HAVEN.

Bijou (First Half)—Stewart Sisters—Dick Knowles—"The Girl Who Knows." (Last Half)—Emmett & Letty—"Eigat Dominos"—Three Alexanders.

SPRINGFIELD, MASS.

Palace (First Half)—Emmett & Letty—Marr & La Brock—Tom Brown's Revue—Gillen & Mulcahy—Romas Troupe. (Last Half)—York's Dogs—Paramo—Mahoney Bros.—Helen Ware—Clark Sisters—Buch Bros.

SCRANTON, PA.

Poli's (First Half)—Mel Klee—Billy & Irene Telaak—"Oh Auntie"—Tom Moore & Co.—Three Eddies. (Last Half)—Three Stars—Inman & Lyons—Maurice Samuels & Co.—Marconi & Fitzgibbons—"Playmates."

WILKES-BARRE, PA.

Poli's (First Half)—Three Stars—Inman & Lyons—Maurice & Samuels—Marconi & Fitzgibbons—"Playmates." (Last Half)—Mel Klee—Billy & Irene Telaak—"Oh Auntie"—Tom Moore—Three Eddies.

WORCESTER, MASS.

Poli (First Half)—Frank Wilson—Clark Sisters—"Some Baby." (Last Half)—Belmont & Moore—"Stanley Revue"—Gillen & Mulcahy—Chas. McGoods & Co.

Plaza (First Half)—Paramo—Libby, Brown & Conlin—Mahoney. (Last Half)—Marr & La Brock—Chas. R. Sweet—"Broadway Today."

W. V. M. A.

ALTON, ILL.

Hippodrome—College Quintet—Collins & Wilmot. (Last Half)—Owen & Moore—Stan & Mae Laurel.

BLOOMINGTON, ILL.

Majestic (First Half)—The Aitkens—Jean Barrios—Elsie Williams & Co.—Hufford & Chain—Col. Patti & Co. (Last Half)—Four Marx Bros.

BELLEVILLE, ILL.

Washington—Thiessen's Pets—Owen & Moore—Reckless Duo. (Last Half)—Maybelle Phillips—Roach & McCurdy—Welling Levering Duo.

CHICAGO, ILL.

Wilson—Tyler & St. Clair—Zeno & Mandel—Emma Carus—Glenn & Jenkins—Rhea & Kenny. (Last Half)—Hugh Johnson—One to fill—Emma Carus—Christie & Bennett—Gelli Troupe.

Kedzie—Harry Tauda—Bert Howard—Edward Esmonde & Co.—Mack & Maybelle—Frear, Baggett & Frear. (Last Half)—Tyler & St. Clair—McCormack & Wallace—Mrs. Frank Farnum—Rockell & Fox—Four Castors.

American—Sam & Lou Lamert—"Lots & Lots of It"—Harry Rose. (Last Half)—Jerge & Hamilton—Zeno & Mandel.

Lincoln—Ernest Hiatt. (Last Half)—Chas. Kenna.

CHAMPAIGN, ILL.

Orpheum—Wurnelle—Hudson Sisters—"Sweethearts of Mine"—Larry Comer—Herbert's Dogs. (Last Half)—Bessie Clifford—Harrington & Mills—Frosini—"An Heir For a Night."

CEDAR RAPIDS, IA.

Majestic—Herberta Beeson—Emerson & Baldwin—Panama Trio—Valentine Vox & Co.—Fred Sosman—Kirksmith Sisters. (Last Half)—Frank & Milt Britton—Viola Lewis & Co.—Rawl & Von Kaufman—Mattie Choate & Co.—Al Wohlman—"Bullet Proof Lady."

DAVENPORT, IA.

Columbia—Frank & Milt Britton—Kaufman & Lillian—Geo. Everett—"Miss 1920." (Last Half)—Six Kirksmith Sisters—Sullivan & Meyers—Edw. Farrell & Co.—Murphy & Lachmar—Lasvoa & Gilmore.

DECATUR, ILL.

Empress—"The Bride Shop" (Tab). (Last Half)—Althoff Sisters—Guest & Newlyn—"Sweethearts of Mine"—Alice Hamilton—Herbert's Dogs.

DES MOINES, IA.

Empress—Johnson & Baker—Walzer & Dyer—Revue DeVogue—Al Wohlman—Galetti's Monks. (Last Half)—Bicknell—Jessie & Dollie Miller—Three Kanes—Geo. Everett—Cal Dean & Co.

DULUTH, MINN.

New Grand (First Half)—Wilson & Doe Doe—De Recat's Merry Dancers—Van & Belle. (Last Half)—Gilmore & La Moyne—La Follette & Co.—Four Poria Sisters.

DUBUQUE, IA.

Majestic—Goron, Kingley & Virginia. (Last Half)—Valayda—Cal Dean & Girls—Fred Rogers—Lasova & Gilmore.

EVANSVILLE, IND.

New Grand—Jess & Dell—Menning Sisters—Gilroy, Haynes & Montgomery—Bill Robinson—Geo. Lovett's "Concentration." (Last Half)—Brown's Highlanders.

E. ST. LOUIS, ILL.

Erber's—Maybelle Phillips—Stan & Mae Laurel—Roach & McCurdy—Eugene & Kindler. (Last Half)—Joe Barton—Mack & Maybelle—Marino & Maley—Marvelous Deonzo.

GALESBURG, ILL.

Orpheum (Last Half)—Annette & Morrell—Tony—Lewis & White—John R. Gordon & Co.—La Petite Cabaret Revue.

JOLIET, ILL.

Orpheum (Last Half)—Harry Tauda—Raymond Bond & Co.—Polly Oz & Chick—Col. Patti & Co.

(*Continued on page 34.*)

A SURE-FIRE HIT IN VAUDEVILLE

THE SENSATIONAL MELODRAMA IN 12 MINUTES

"A STREAK OF YELLOW"

By CHAS. FRANCIS PARK

IT GRIPS—HOLDS—AND HAS THE PUNCH

MANAGERS AND AGENTS NOTICE— WATCH THE LAMP. FULLY PROTECTED BY REGISTER AND COPYRIGHT

Address 266 W. 43rd St., New York City

DORA DEAN & CO.

AND HER **SEVEN SUNBEAMS**

Direction—MARK MONROE Playing U. B. O. Time

SOMETHING NEW

DOLLY ELSIE

CARLE AND BUSHELLE

A BUNCH OF DAINTINESS, HARMONY AND SONG

Under Personal Direction of JACK HENRY

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Atta Boy"—Lexington Theatre, New York, indef.
"Business Before Pleasure"—Shubert-Riviera, New York, 30-Jan. 4.
"Better 'Ole, The"—Cort Theatre, New York City, indef.
"Be Calm, Camilla"—Booth, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"Betrothal, The"—Shubert, New York City, indef.
"Back to Earth"—Henry Miller's, New York City, indef.
"Bird of Paradise"—Victoria, Chicago, 30-Jan. 4.
"Crowded Hour, The"—Wood's Chicago, indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour" — (Jane Cowl) — Selwyn, New York City, indef.
"Charlie's Aunt"—Akron, O., Jan. 2-4.
"Copperhead, The"—Studebaker, Chicago, indef.
"Cure for Curables"—Alvin, Pittsburg, 30-Jan. 4.
"Dear Brutus"—Empire, New York City, indef.
Drew, Mr. and Mrs. Sidney—Auditorium, Baltimore, 30-Jan. 4.
"Darktown Follies"—Harper's Ferry, W. Va., Jan. 4; Frederick, Md., 6; York, Pa., 7-8.
"Experience"—LaSalle, Chicago, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Adelphi, Philadelphia, indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—Tremont, Boston, indef.
"Forever After"—Playhouse, New York City, indef.
"Flo Flo"—Illinois, Chicago, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, 30 and Jan. 4.
"Fair & Warmer"—National, Chicago, 30-Jan. 4.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Grand, Chicago, indef.
"Gondoliers, The"—Park, New York City, indef.
"Gentile Wife"—Vanderbilt, New York City, indef.
Hodge, Wm. — Studebaker, Chicago (last week).
"Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, indef.
"Happiness" — (Laurette Taylor) — Power's, Chicago, indef.
"Head Over Heels"—O. H., Detroit, Mich., 30-Jan. 4.
"Have a Heart"—Columbia, San Francisco, 30-Jan. 4.
"Hooray for the Girls"—44th St. Roof, New York City, indef.
"Honeymoon Limited"—Hamilton, Ont., Can., 3-4; St. Catherines, 6; Guelph, 7; Owen Sound, 8.
"I'm So Happy"—Duquesne, Pittsburg, indef.
"Irresistible Foe, The"—Harris, New York City, 30, indef.
"Keep It to Yourself"—39th St., New York City, 30, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Simplicity"—44th St., indef.
"Little Brother, The"—Belmont, New York City, indef.
"Long Dash"—Cort, Chicago, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Little Theatre, New York City, indef.
"Leave It to Jane"—Majestic, Boston, indef.
"Jack O' Lantern"—Colonial, Boston, indef.
Maude, Cyril—Broad St., Philadelphia, Pa., 30-Jan. 4.
"Melting of Molly"—Broadhurst, New York City, indef.
"Maytime"—Shubert, Philadelphia, indef.
"Midnight Whirl"—New Century, New York City, indef.
"Man Who Came Back"—Loew's 7th Ave., New York City, 30-Jan. 4.
"Marriage of Convenience"—Hollis, Boston, 30-Jan. 4.
"Nothing But Lies"—Long Acre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Oh, My Dear!"—Princess, New York City, indef.
"Off Chance, The"—(Ethel Barrymore)—Ott Co., Bob—Norwich, N. Y., 30-Jan. 4; Chestnut St. O. H., Philadelphia, indef.
"Place in the Sun" (a)—Comedy, New York City, indef.
"Penrod"—Standard, New York City, 30-Jan. 4.
"Polly With a Past"—Garrick, Philadelphia, Pa., 30-Jan. 4.
"Prince There Was" (a)—Cohan, New York City, indef.
"Redemption"—Plymouth, New York City, indef.
"The Riddle, Woman"—Fulton Theatre, New York City, indef.
"Remnant"—(Florence Nash)—Morosco, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Riviera Girl"—Nixon, Pittsburg, 30-Jan. 4.
"Sinbad"—Winter Garden, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep"—Princess, Chicago, indef.
"Seven Days' Leave"—Loew's 7th Ave., New York City, Jan. 6-13.
"Somebody's Sweetheart"—Central, New York City, indef.
"Twin Beds"—Lord's, Baltimore, 30-Jan. 4.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!" — (With Frances Starr) — Belasco, New York City, indef.
"Thurston, Howard"—E. Liverpool, O., 30-Jan. 1; Butler, Pa., 2-4.
"Tailor-Made Man"—Washington, D. C., 30-Jan. 4.
"Uncle Tom's Cabin" (Kibble's)—Alton, Ill., 4; Belleville, 5; Duquoin 6; Benton, 7.
"Up in Mabel's Room"—Park Square, Boston, indef.
"Under Orders"—Eltinge, New York City, indef.
"Unknown Purple, The"—Lyric, New York City, indef.
"Voice of McConnell"—(Chauncey Olcott)—Manhattan O. H., New York City.
"Velvet Lady"—The Forrest, Philadelphia, 30-Jan. 4.
"Ziegfeld Follies"—Colonial, Chicago, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

STOCK

All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co., Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Bunting, Emma—14th St., New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Central Square Players—Lynn, Mass., indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—(Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players, New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Harrison-White Stock—Bijou, Quincy, Ill., indef.
Holmes, W. Hodge—Lyceum, Troy, N. Y., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Knickerbocker Players—Buffalo, N. Y., indef.
Klark-Gladys Co.—Westbrooke, Me., 16-21.
Liscomb Players—Majestic, San Francisco, Cal., indef.
LaSalle Stock—Orpheum, Philadelphia, indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lily Stock Co.—Erie, Pa., indef.
Manhattan Players—Dorona, Pa., 30-Jan. 4; Connellsville.
Mae Desmond Players—Philadelphia, indef.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, indef.
Maddock's Park Players—Kissimmee, Fla., 16-21.
Morosco Stock Co.—Los Angeles, indef.
Martin, Lewis Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
Northampton Players, Northampton, Mass., indef.
Oliver Otis Players—Auditorium, Kansas City, indef.
Princess Players—Des Moines, Ia.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Idaho, indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Rawlins-Webb Stock Co.—Flint, Mich., indef.
Rumsey, Howard, Players—Buffalo, N. Y., indef.
Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.
Strand Players—Hoboken, indef.
Somerville Players—Somerville, Mass., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Ker Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Williams, Ed., Stock—South Bend, Ind., indef.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Wigwam Stock Co.—Wigwam, San Francisco, indef.

TABLOIDS

Zarrows's "American Girls," Columbia, Ashland, Ky., 30-Jan. 4.
Zarrow's "English Daisies," Grand, Morgantown, W. Va., 30-Jan. 4.
Zarrow's "Zig-Zag Town Girls," Coliseum, New Castle, Pa., 30-Jan. 4.
Zarrow's "Yanks' New Butler," Butler, Pa., 30-Jan. 4.

MINSTRELS

O'Brien's, Neil—Lynchburg, Va., 3; Danville, 4; Raleigh, N. C., 6; Winston-Salem, 7; Charlotte, 8.

COLUMBIA CIRCUIT

"Al Reeves' Big Show"—Columbia, New York, 30-Jan. 4; Empire, Brooklyn, 6-11.
"Best Show in Town"—Grand, Hartford, Conn., 30-Jan. 4; Jacques, Waterbury, Conn., 6-11.
"Beauty Trust"—Casino, Boston, 30-Jan. 4; Columbia, New York, 6-11.
"Behman Show"—Empire, Albany, 30-Jan. 4; Casino, Boston, 6-11.
"Bon Tons"—Columbia, Chicago, 30-Jan. 4; Berchell, Des Moines, Ia., 5-9.
"Bostonians"—Hurtig & Seamon's, New York, 30-Jan. 4; Casino, Brooklyn, 6-11.
"Bowery"—Gayety, Omaha, 28-Jan. 3; Gayety, Kansas City, 6-11.
"Burlesque Review"—Gayety, Kansas City, 30-Jan. 4; open, 6-11; Gayety, St. Louis, 13-18.
"Burlesque Wonder Show"—open, 30-Jan. 4; Gayety, St. Louis, 6-11.
"Ben Welch"—Miner's 149th St., New York, 30-Jan. 4; Bridgeport, Conn., 9-11.
"Cheer Up America"—Gayety, St. Louis, 30-Jan. 4; Columbia, Chicago, 6-11.
Dave Marion's—Star, Cleveland, 30-Jan. 4; Empire, Toledo, 6-11.
"Follies of the Day"—People's, Philadelphia, 30-Jan. 4; Palace, Baltimore, 6-11.
"Girls de Looks"—Gayety, Pittsburgh, 30-Jan. 4; Akron, O., 6-8; Youngstown, O., 9-11.
"Golden Crooks"—Gayety, Boston, 30-Jan. 4; Grand, Hartford, Conn., 6-11.
"Girls of the U. S. A."—Gayety, Buffalo, 30-Jan. 4; Gayety, Rochester, N. Y., 6-11.
"Hip, Hip, Hooray"—Empire, Brooklyn, 30-Jan. 4; Newburg, N. Y., 6-8.
"Hello America"—Casino, Brooklyn, 30-Jan. 4; Empire, Newark, 6-11.
Harry Hastings—Empire, Toledo, O., 30-Jan. 4; Lyric, Dayton, 6-11.
Irwin's Big Show—Olympic, Cincinnati, 30-Jan. 4; Star & Garter, Chicago, 6-11.
Lew Kelly Show—Majestic, Jersey City, 30-Jan. 4; People's, Philadelphia, 6-11.
"Liberty Girls"—Akron, O., 30-Jan. 1; Youngstown, 2-4; Star, Cleveland, 6-11.
Mollie Williams' Show—Lyric, Dayton, O., 30-Jan. 4; Olympic, Cincinnati, 6-11.
"Maids of America"—Star & Garter, Chicago, 30-Jan. 4; Gayety, Detroit, 6-11.
"Majestics"—Gayety, Rochester, 30-Jan. 4; Barnstable, Syracuse, 6-8; Lumberg, Utica, 9-11.
"Merry Rounders"—Gayety, Toronto, Ont., 30-Jan. 4; Gayety, Buffalo, 6-11.
"Million Dollar Dolls"—Gayety, Montreal, Can., 30-Jan. 4; Empire, Albany, 6-11.
"Oh, Girl"—Newburgh, N. Y., 30-Jan. 1; Orpheum, Paterson, 6-11.
"Puss, Puss"—Casino, Philadelphia, 30-Jan. 4; Hurtig & Semon's, New York, 6-11.
"Roseland Girls"—Syracuse, 30-Jan. 1; Utica, 2-4; Gayety, Montreal, Can., 6-11.
Rose Sydell's—Colonial, Providence, 30-Jan. 4; Gayety, Boston, 6-11.
Sam Howe's Show—Palace, Baltimore, 30-Jan. 4; Gayety, Washington, 6-11.
"Sight Seers"—Park, Bridgeport, Jan. 2-4; Colonial, Providence, 6-11.
"Social Maids"—Gayety, Detroit, 20-Jan. 4; Gayety, Toronto, Ont., 6-11.
"Sporting Widows"—Des Moines, Ia., 29-Jan. 1; Gayety, Omaha, 4-10.
Star and Garter Shows—Gayety, Washington, 30-Jan. 4; Gayety, Pittsburgh, 6-11.
"Step Lively Girls"—Orpheum, Paterson, 30-Jan. 4; Majestic, Jersey City, 6-11.
"Twentieth Century Maids"—Bridgeport, Conn., 2-4; Colonial, Providence, 6-11.
"Watson's Beef Trust"—Jacques, Waterbury, Conn., 30-Jan. 4; Miner's, Bronx, New York, 6-11.

AMERICAN CIRCUIT

American—Century, Kansas City, 30-Jan. 4; Quincy, Ill., 5; Standard, St. Louis, 6-11.
"Auto Girls"—Majestic, Scranton, 30-Jan. 4; Binghamton, N. Y., 6-7; Schenectady, 8-11.
"Aviator Girls"—Victoria, Pittsburg, 30-Jan. 4; Penn Circuit, 6-11.
"Beauty Review"—Binghamton, N. Y., 30-31; Schenectady, Jan. 1-4; Watertown, 6; Oswego, 7; Niagara Falls, 8-11.
"Big Review"—Star, St. Paul, 30-Jan. 4; Sioux City, Ia., 5-8.
"Blue Birds"—Penn Circuit, 30-Jan. 4; Gayety, Baltimore, 6-11.
"Broadway Belles"—Gayety, Brooklyn, 30-Jan. 4; Wrightstown, N. J., 9-11.
"French Frolics"—Howard, Boston, 30-Jan. 4; Gayety, Brooklyn, 6-11.
"Follies of Pleasure"—Niagara Falls, Jan. 1-4; Star, Toronto, Can., 6-11.
"Frolics of the Nite"—Camden, N. J., 30-Jan. 1; Chester, Pa., 2-4.
"Girls from the Follies"—Majestic, Indianapolis, 30-Jan. 4; Gayety, Louisville, 6-11.
"Grown Up Babies"—Olympic, New York, 30-Jan. 4; Plaza, Springfield, Mass., 6-11.
"Girls from Joyland"—Star, Toronto, Can., 30-Jan. 4; Garden, Buffalo, 6-11.
"Hello Paree"—Wrightstown, 30-Jan. 1; Trenton, N. J., 2-4; Empire, Hoboken, 6-11.
"High Flyers"—Century, Kansas City, 30-Jan. 4; Standard, St. Louis, 6-11.
"Innocent Maids"—Crown, Chicago, 30-Jan. 4; Gayety, Milwaukee, 6-11.
"Jolly Girls"—Sioux City, Ia., 30-Jan. 1; Century, Kansas City, 6-11.
"Lid Lifters"—Lyceum, Washington, 30-Jan. 4; Gayety, Philadelphia, 6-11.
"Midnight Maidens"—Newcastle, Pa., 2; Beaver Falls, 3; Canton, O., 4; Victoria, Pittsburg, 6-11.
"Mile-a-Minute Girls"—Gayety, Minneapolis, 30-Jan. 4; Star, St. Paul, 6-11.
"Military Maids"—Star, Brooklyn, 30-Jan. 4; Olympic, New York, 6-11.
"Mischief Makers"—Cadillac, Detroit, 30-Jan. 4; Englewood, Chicago, 6-11.
"Monte Carlo Girls"—Empire, Cleveland, 30-Jan. 4; Cadillac, Detroit, 6-11.
"Orientals"—Lyceum, Columbus, O., 30 Jan. 4; Wheeling, W. Va., 6-8; Newcastle, Pa., 9; Beaver Falls, 10; Canton, O., 11.
"Parisian Flirts"—Englewood, Chicago, 30-Jan. 4; Crown, Chicago, 6-11.
"Pennant Winners"—Wilkesbarre, Jan. 1-4; Majestic, Scranton, 6-11.
"Peacemakers"—Gayety, Philadelphia, 30-Jan. 4; Camden, 6-8; Chester, 9-11.
"Pirates"—Plaza, Springfield, Mass., 30-Jan. 4; Grand, Worcester, Mass., 6-11.
Pat White Show—Empire, Hoboken, N. J., 30-Jan. 4; Star, Brooklyn, 6-11.
"Paris by Night"—Gayety, Baltimore, 30-Jan. 4; Lyceum, Washington, 6-11.
"Razzle Dazzle Girls"—Gayety, Louisville, 30-Jan. 4; Lyceum, Columbus, O., 6-11.
"Record Breakers"—Wrightstown, N. J., 30-Jan. 4; Trocadero, Philadelphia, 6-11.
"Social Follies"—Gayety, Milwaukee, 30-Jan. 1; Gayety, Minneapolis, 6-11.
"Speedway Girls"—Trocadero, Philadelphia, 30-Jan. 4; Chester, 6-8; Camden, 9-11.
"Tempters"—Chester, 30-Jan. 1; Camden, 2-8; Wrightstown, 6-8; Trenton, 9-11.
"Trail Hitters"—Garden, Buffalo, 30-Jan. 4; Empire, Cleveland, 6-11.
"World Beaters"—Grand, Worcester, 30-Jan. 4; Howard, Boston, 6-11.

PENN. CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Friday—
Saturday—York, Pa.

Dainty Singing Cycling Maids and Comedian
Direction—I. KAUFMAN

A Three Generation Favorite
The test of time is behind Piso's. 54 years of popularity serve to establish Piso's as the reliable relief for coughs and colds.
Piso's also allays hoarseness, soothes throat irritations and eases throat tickle. Keep Piso's handy ready to use at the first sign of a cough. 30c a bottle, all druggists.
Contains No Opiate
Safe for Young and Old
PISO'S
for Coughs & Colds

C. B. MADDOCK

Presents

"NOT YET! MARIE"

BY FRANK STAMMERS

With WM. EDMUNDS, BUZZELL AND PARKER and MARY DONAHUE and a chorus of clever and pretty girls. Riverside Theatre, December 30.

Andrew Tombes.
Charles Withers in a new production.
"Rubeville."
"For Pity's Sake."
"Crosby's Corners."
Frank Dobson in "The Sirens."
"The Soul of a Song" (In Preparation).

C. B. MADDOCK, 1482 Broadway, New York
MAX HART, Booking Rep.

GEORGE MacFARLANE

HARRY DeCOSTA
ACCOMPANIST

Wardell Bros. and La Coste
Three Kids in Songs and Patter
DIRECTION OF LEW LESLIE

Wanted—Musical Comedy People
All Lines—Strong Comedian to Feature—Prima Donna. 10 EXPERIENCED CHORUS GIRLS—Salary $20.00 and fares. Chance for advancement if you show talent. Long, safe engagement under solid management. Address BATES BROS., Opera House, Ilion, N. Y.

MACK ADAMS AND BENNETT SAM
IN VAUDEVILLE

WALTER NEWMAN & CO.
IN THE COMEDY SURPRISE "DON'T LAUGH"

BILLIE WATKINS & WILLIAMS GLADYS
IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

NEW ACTS AND REAPPEARANCES

(Continued from page 9)

"WANDERING TOURIST"

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Musical comedy.*
Time—*Twenty-two minutes.*
Setting—*Special.*

"The Wandering Tourist" is a short musical comedy which has a cast of ten—two men, one of whom performs in black face, a leading woman, and a chorus of six. Like most similar productions seen here recently, however, it appears to be destined for a stay in small time houses.

One of the men has a pleasing baritone voice, but, as a straight, does not show to great advantage.

The leading lady does not get her songs across at all, and the chorus is mediocre. The talking, intended to produce laughter, misses its mark most of the time, and the story is brought out about as poorly as possible.

The opening song, "Eyes of Araby," was fairly well done, but the dialogue following between the two men did not get across. The song by the baritone was liked, but the "Gazinkus" bit drew only a mild laugh. Some more dialogue and the "Kiss" section was not very interesting. The "I Wish I Was in a Far-Away Land" song was liked and showed some signs of speed, but, from there on, things dragged. The concluding chorus was not well sung and is not a good finishing number.

This act is the conventional oriental musical comedy, with the usual chorus draped in special costumes. Generally, it lacks class. I. S.

LA BELLE AND LOUISE

Theatre—*Fifty-eighth Street.*
Style—*Musical.*
Time—*Ten minutes.*
Setting—*In one.*

La Belle and Louise, two girls, play the violin and banjo, and have selected a number of popular and classic pieces for their program. Both play their instruments well, particularly the girl with the banjo, who would do well to include a few jazz selections.

They start with a duet, playing "Old Folks at Home," after which they play some ragtime. A violin solo follows, the young lady playing a classical selection. A number on the banjo, Verdi's "Miserere," from Il Trovatore, made a hit, and a medley of current popular songs by the duo concluded the offering.

It is a good small time musical act, and with some more snappy songs included, would be better. I. S.

ARA SISTERS

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

The Ara Sisters have a good small time dancing act that has plenty of dash.

They come out through a slit in the drop at the rear of the stage and do an eccentric dance before a yellow spotlight. One of the girls then does another dance, built up on what is commonly known as "the spin."

A song, "Float On," by one of the girls, in which her enunciation is rather poor, is followed by a Spanish dance. They conclude with a dance ensemble, which they vary with a few somersaults, handstands and whirls.

The girls have selected snappy dances, good music to accompany them and are both capable stepper. They were liked at this house. I. S.

COHAN TAKES HILLIARD'S ROLE

George M. Cohan succeeded Robert Hilliard last Saturday afternoon in the role of Charles Martin in "A Prince There Was" at the Geo. M. Cohan Theatre. The change was decided on the night before. Hilliard found he was unsuited to the role, and, as Cohan wrote the play, and the role is suited to him, he jumped in and played it. It marked Cohan's return to the stage, and he was given a most hearty reception.

LOOS BROTHERS

Theatre—*Proctor's 125th Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

The Loos Brothers have everything that goes to make up a good singing act—personality, a good repertoire of snappy songs and a clever way of putting them over. One of the men, a tall, stout fellow, leads the singing, and the other, much shorter and thinner, plays the piano and sings with him.

They start with a "Cafeteria" song, which is a riot, and follow with a current popular hit. The pianist then rises and, standing side by side, they offer a Southern jazz song, harmonizing pleasantly. An original song follows, and they then wind up with another harmony number.

At this house the turn went over to tremendous applause, and the boys could have taken as many encores as they wanted. They should find the going just as easy at a big time house. I. S.

MABEL AND JOHNNY DOVE

Theatre—*American.*
Style—*Singing and dancing.*
Time—*Sixteen minutes.*
Setting—*In one.*

Mabel and Johnny Dove, the former made up as an Octoroon, and the latter performing in black face, have an act that should be able to lift them out of the small time circuits. The man is a capable clog dancer, and a performer who knows how to get the most out of his material.

The duo start with a song and eccentric dance, after which they do some talking that could well be left out. The man then does a clog dance and, imitating the speech of an Englishman, sings a clever little song. Mabel then sings a popular ballad and the man follows with a popular hit with original variations. She afterward sings a Scotch song and he concudes with a clog dance.

The act found the going easy at this house, and was rewarded with a big hand. I. S.

BELL AND CARRON

Theatre—*American.*
Style—*Acrobatic.*
Time—*Eight minutes.*
Setting—*One and full stage.*

Bell and Carron, a man and woman team, have an act that includes talking, singing, dancing and acrobatics, all of which are done rather poorly. The act may be able to get along in the small time houses, but, otherwise, there is little hope for it.

The man starts with a few falls, after which his partner appears and, together, they render dialogue built around some old puns. He does a soft shoe dance and the drop is lifted. The man then performs some acrobatic feats, takes a few falls, does some handstands and flips which are not beyond the ability of many good amateurs. The girl then appears again and does a dance, after which he takes a few headers. I. S.

ELLIS AND CARLTON

Theatre—*Proctor's 23d Street.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In two.*

Ellis and Carlton are a relief from the ordinary run of song acts.

The offering is opened with Miss Carlton at the piano. Ellis enters and sings a pretty ballad that won the audience at the start. Miss Carlton then sang "Love's Old Sweet Song." A selection in Italian from "La Tosca," by Ellis, followed, and scored big.

The act is pretty and the songs well sung. It should reach better time.

G. J. H.

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Allen & Francis
Bailey, Mr. & Mrs.
Bankson, Roy
Burkhardt, W.
Burke, Louis
Crain, Lieut. C.
Crockett, Will F.
Coffey, Ed L.
Clark, Don
Chasin, Mr.
Coughlin, Jas. E.
Detrick, Joe
Dell, Bert
Duffy, Harry K.
Donald, S. W.
Doucet, Theo. A.
De Mar, Paul
Elliott, Billie
Esmond, Walter
Furth, Seymour
Grant, Alf
Glennen, J. L.
Giafola, Tony
Howard & Clayton
Hoey & Lee
Hart, Phil
Howard, Arthur C.
Harriman, M. H.
Hillman Stock Co.
Howard, Gene
Hamilton, Gordon
Huntley, J. H.
Harder, F.
Isman, Felix
Jackson, Harry
Karmont, Chas.
Kearney, Jack
La Rothe, Bobby
Lloyd, Richard
Lakola, Harry & Hazel
Lloyd, Herbert
Lander, Frank
Meeck, G. L.
Murray, Walter G.
Montgomery, J. N.
Mokelke, Ed
Maxims, The 4
Millar, Bertram
Meade, Dwight A.
Mokelke, Ed J.
Morgan, Frank
Manheimer, Sol
Mobley, Ross
Nuttle, Al
Neville, Louis G.
Newman, Victor
Pollard, Jas. E.
Primrose, Geo. H.
Philips, Harry
Reid, A. Gordon
Rolande, Geo. S.
Riber, S. J.
Solat, Howard G.
Schneider & Hester
Seamans, Ed
Slater, Joe
Smith, Hugh
Solar, L. G.
Test, Russell
Todd, Wm. (pkg)
Verga, Nick
Van Vechten, Ed
Webb, Ed
Wallace, E. B.
Ward, Walter
Warren & Graham
Wilson, Wilbur
Welch, Eddie
Young, Irving
Zimmer, Wm.

LADIES

Atlantis, Isabel (pkg)
Adams, Mae
Armstrong, Florence W.
Arroll, Blanche
Archer, Winnie
Ames, Mrs. C. E.
Alden, Edith
Boucher, Mrs. E.
Buckley, May
Boise, Harry, Mrs.
Brandon, Lottie
Brownell, Mrs. J. D.
Biallis, Sarah
Blake, Grace
Boyle, Edythe
Bennett, Victoria
Cameron, Gertrude C.
Callum, Edwina
Carleton, Daisy
Cameron, Lillian
Chipman, Sadie
De Leon, Millie
Davis, Tessie
Daly, Venie
De Mott, Lucille
Evans, Babe
Elliott, Verna
Ford, Miss
Friend, Mrs. J. C.
Forbes, Helen
Gray, Grace
Gane, Dorothy (pkg)
Gertes, Annette
Hebron, Marion
Hill, Stella
Harlowe, Beatrice
Hageman, Alice
Hall, Marie
Harvey, Dadie
Julian, Mrs. Gertrude
Kristoffy, Mme.
Lee, Nellie
Lee, Virginia
Leavitt, Kathryn
Lackmann Sisters
Lewis, Viola
Leavitt, Kathryne
Lorraine, Peggy
La Belle, Billy
La Von, Beulah
Martin, Mary
Merck, Mrs. Noble J.
Mann, Bertha
Mears, Irene
Nelson, Billie
Nielson, Frances
Nielson, Carla
Perkins, Elizabeth
Raymond, Mildred
Ragnhild, Miss W.
Sweet, Dolly
Taylor, Alma
Thomas, Bobbie
Washburn, Lillian
Vaschton, Jane
Whitney, Mrs. K.
Whittier, Mrs. Frank L.
Washington, Fannie
Wilton Sisters
Wheatley, Jane
Wheeler, Maxine
Weston, Ethel
Zollman, Virginia

DEATHS OF THE WEEK

MRS. J. ATHOS, formerly known on the English hall stage in association with the act of Boden and Bell, died November 19 in Liverpool, from pneumonia following influenza. She was twenty-five years of age and was the wife of Jos. Athos, who survives her.

WILL HEYWOOD, of the Heywood Trio, well known on the English music hall stage, died October 12 in a hospital at Cairo, Egypt, after a short illness.

CHARLES SWIFT of the four Swifts, died Sunday, December 1, at Salford, Eng., from pneumonia, following influenza. The deceased, who in private life was known as Van Orden, was born in 1884, in Paterson, N. J. He became a member of the four Swifts and played the leading vaudeville houses in the United States. In 1912 the troupe went to England and made its debut in that country in April of that year.

LOU ROMAH, a gymnast, for many years a member of the Boisset Troupe, died November 20 at the Walworth Infirmary, London, Eng., from pneumonia, following influenza. The troupe had recently returned from a tour of China and India.

WILL MAYNE, author and composer, died Sunday, December 1, at his home in London, Eng., from consumption, aged forty-eight years. The deceased had written and composed many songs that were successful on the English stage. Prominent among them were "Popularity," "Equilibrium," and "Curiosity," sung by Little Tich; "Wot A Garden," featured by Gus Elan and "Mother Eve" sung by Marie Lloyd. He leaves a widow and several children.

PERCY BROWN, one of the six Brown Brothers, died December 21 at the Misericordia Hospital after a short illness. He was born thirty-six years ago in Potsdam, N. Y., and for more than ten years had been cornetist with the six Brown Brothers, vaudeville headliners and who have been a feature with several Dillingham productions. He is survived by his father, mother, five brothers and a sister. The body was removed to the Campbell Funeral Church where funeral services were conducted last Monday.

ALBERT HERGENHAN, owner of the Flushing Theatre, Flushing, L. I., died December 21 at his home in Staten Island. The deceased was born sixty years ago in Germany but had lived in New York for thirty years. He conducted the Flushing Theatre as a motion picture house for the last five years. Previously he was proprietor of an amusement park at South Beach. He is survived by three daughters.

PRIVATE STAFFORD CLAY WILSON, an actor, was reported killed in action on September 29. He was twenty-five years of age and had been with Maude Adams for four years. His last appearance was in "Quality Street," in which he played the role of Ensign Blake. He enlisted in the old Seventh Regiment April 17, 1917, and went overseas in May.

GEORGE CONWAY, a veteran actor and manager, died December 20 at his home in this city aged seventy-three years. He was born in Philadelphia and made his stage debut in that city at the age of twenty-one. While he never attained prominence as an actor, he had played in support of Booth, Barrett and McCullough appearing in minor roles.

Later, he played with Harrigan and Hart. He was business manager at various times with Charles Frohman and Wm. A. Brady, his last work in this line having been for the latter's "Little Women" Company. Conway's wife, professionally known as Lizzie Conway, was prominent in her day for her portrayals of Irish comedy characters. He leaves two daughters and four grandsons. Funeral services were held last Sunday at the Campbell Funeral Church and the body was shipped to Philadelphia for interment in Laurel Hill Cemetery.

HARRY E. CLARK, died in his home at Toledo last week at the age of fifty-one years, following a stroke of apoplexy. He was one of the funniest clowns in any of the circuses and, in the opinion of many, had no superior.

Clark was in the circus business for twenty-eight years and for fifteen years, was head clown with Barnum and Bailey. He had also been connected with Ringling Brothers and had appeared several times at the Arcade. An attack of paralysis caused his retirement three years ago and he never returned.

Harry Clark, a motor policeman, is a son, and a daughter, a brother and his widow also survive him. Eddie Foy was a personal friend and the policeman-clown, with Ringling's, Jimmy Spriggs, got his training from Clark.

DAN BOSHELL, well known in circus and old variety circles for fifty years, died at the Elks' Home, Bedford, Va., Dec. 21, and was buried Dec. 22 in Elks' Rest, at Oakland Cemetery.

ALMORA H. HALLAM, a former comic opera singer and vaudeville actress, who has appeared in support of De Wolfe Hopper, Hoyt and McKee and other stars died at her home last week after a short illness of pneumonia. She was thirty-six years of age at the time of her death.

While her parents were traveling in England and sailing upon the Indian Ocean, she was born. Her debut was made more than twenty years ago, after getting her education abroad. She was playing the leading role in a vaudeville sketch called "The Song Birds" two years ago, when she decided to retire because of poor health.

Henry Hallam, her father, who was a prominent tenor in his day, survives her. The body was taken to the Campbell funeral church where services were held.

MARGARET HITE, recently employed by the American Can Company, but a former actress, died at her home at 208 East Fourteenth Street last week. She was born in England in 1873 but has lived in this country for the last twenty years.

(*Continued on page 34.*)

JUST OUT

LATEST AND GREATEST THE NEW

McNALLY'S BULLETIN No. 4

Price, One Dollar Per Copy.

Gigantic collection of 152 pages of all new comedy material containing the grandest assortment that has ever been offered the vaudeville artist in this or any other country in the world.

McNALLY'S BULLETIN No. 4 contains the following gilt-edge, up-to-date comedy material:
23 SCREAMING MONOLOGUES. Each one a positive hit.
15 ROARING ACTS for two males. Each act an applause winner.
13 ORIGINAL ACTS for male and female. They'll make good on any bill.
30 SURE-FIRE PARODIES on all of Broadway's latest song hits.
2 ROOF-LIFTING TRIO ACTS. These acts are 24 karat, sure-fire hits.
2 RATTLING QUARTETTE ACTS. Both acts are alive with humor of the rib-tickling kind.
AN ACT FOR TWO FEMALES. This act will positively make good.
A NEW COMEDY SKETCH entitled "Hubby's Night Out." It's a scream.
A GREAT BURLESQUE entitled "Hotel de Graft." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.
GRAND MINSTREL FINALE entitled "The Prize." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN NO. 4 is only one dollar per copy; or will send you BULLETINS Nos. 2, 3 and 4 for $2.00, with money back guarantee.

WM. McNALLY
81 East 125th Street New York

DO YOU WANT
ORIGINAL IDEAS for musical compositions, perfect arranging, print-like writing, prompt delivery? Write or see
HUGHIE W. SCHUBERT
Crescent Theatre, Brooklyn, N. Y., or 489 State St., Brooklyn, N. Y.

NEW YORK THEATRES

B. F. KEITH'S **PALACE** Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25-50-75-$1-$1.50
LEON ERROL & CO., LUCILLE CAVANAGH, HYAMS & McINTYRE, LAURIE & BRONSON, LYDELL & MACY, SMITH & AUSTIN, LLORA HOFFMAN, JOE JACKSON, GLIDING O'MEARAS, THE LE GROHS.

NEW AMSTERDAM Theatre, W. 42d St. Evs. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S NEW MUSICAL COMEDY
THE GIRL BEHIND the GUN

LIBERTY Theatre, W. 42nd St. Eves. at 8.20. Mats. Wed. & Sat., 2.20.
JOHN CORT PRESENTS
The Rainbow Division of Musical Comedies
GLORIANNA
With **ELEANOR PAINTER**

HUDSON W. 44th St. nr. B'way. Evs. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
In FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Eves. at 8:30. Mats. Wed. & Sat. 2:30.
A. H. WOODS PRESENTS
SHELLEY HULL
IN
UNDER ORDERS
with EFFIE SHANNON.

EMPIRE B'way & 40th St. Eves. 8.15. Mats. Wed. & Sat. at 2.15.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

GEO. M. COHAN Theatre, Broadway & 43rd St. Evenings at 8:20, Matinees Wednesday & Saturday 2:20
ROBERT HILLIARD
in
"A PRINCE THERE WAS"
From a story by Darrach Aldrich, put into play form by GEO. M. COHAN.

LYCEUM 45th St. near B'way. Evs. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Evs. 8.20. Mats. Thurs. & Sat. 2.30
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evs. 8.15. Mats. Wed. & Sat. at 2.15.
A. H. WOODS PRESENTS
FLORENCE REED
in
"ROADS OF DESTINY"
A New Play in a Prologue and 4 acts.
By Channing Pollock.

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by R. H. Burnside.
Mats. Daily. Best Seats, $1.

OLYMPIC 14th St., Near 3rd Ave
This Week
GROWN UP BABIES
Next Week MILITARY MAIDS

BROOKLYN THEATRES

STAR Jay nr. Fulton St. Tel. Main 1993 Mat. Daily
MILITARY MAIDS
Every Sunday 2 Big Concerts
Wrestling Every Tuesday
Next Week—PAT WHITE SHOW

CASINO THEATRE
THIS WEEK
HELLO, AMERICA
Next Week—BOSTONIANS

GAYETY THROOP AVE. BROADWAY
THIS WEEK
BROADWAY BELLES
SUNDAY CONCERTS
Booked by MORGANSTERN
Gaiety Theatre Bldg., New York

EMPIRE THEATRE
Ralph Avenue and Broadway
THIS WEEK
HIP HIP HOORAH
Next Week—AL REEVES

CRESCENT Fulton and Flatbush Aves. Phone, Main 6262
FADS and FOLLIES
SUNDAY SMOKING CONCERTS
Wrestling, Tuesday; Amateurs, Friday; Army and Navy, Monday; Dance Contest, Thursday.

WILL HARRY MARKS

FOX AND STEWART

Featured Comedians with Al Reeves' Big Show

COLUMBIA THEATRE, NEW YORK, THIS WEEK

MAYBELLE GIBSON

PRIMA DONNA AL REEVES' BIG SHOW

COLUMBIA, NEW YORK, THIS WEEK EMPIRE, BROOKLYN, NEXT WEEK

A HAPPY NEW YEAR

JOE **MORRIS** AND **CAMPBELL** FLOSSIE

AT KEITH'S COLONIAL THIS WEEK

A HAPPY NEW YEAR

ROBERT DOHN AND CO.

In a Comedy Scream

Entitled

"HERCULES AND THE DWARF"

AT B. F. KEITH'S COLONIAL THIS WEEK

DIR. M. S. BENTHAM

Diana Bonnar

PRIMA DONNA
OF CHICAGO OPERA CO.

Management GLADYS BROWN-WM. S. HENNESSY

This Week

B. F. KEITH'S COLONIAL THEATRE

ADA MORSE

Grecian Dancer Al Reeves Big Show

BILLY S. NEWTON

Wishes Everybody a Happy and Prosperous New Year

Direction—C. L. CARRELL, 220 S. State St., Chicago, Ill.

JOE **KELSO BROS.** HARRY

Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

DRAMATIC and MUSICAL

(*Continued from page* 10 *and on* 31.)

"EAST IS WEST" A COLORFUL DRAMA OF ORIENTAL LIFE

"EAST IS WEST"—A romantic melodrama in three acts and a prologue; by Samuel Shipman and John B. Hymer. Produced on Wednesday evening, Dec. 25, at the Astor Theatre, by William Harris, Jr.

CAST.

Attendant on Love-Boat	William J. Kline
Proprietor of Love-Boat	Edwin Maxwell
Billy Benson	Forrest Winant
Lo Sang Kee	Lester Lonergan
Customer	William Tennyson
Hop Toy	Harry Huguenot
Ming Toy	Fay Bainter
Chang Lee	Charles Mussett
Servant	Arthur Ginson
James Potter	Hassard Short
Charlie Yang	George Nash
Mildred Benson	Ethel Intropidi
Mrs. Benson	Martha Mayo
Thomas	Martin Wells
Andrew Benson	Frank Kemble Cooper
Miss Claybrook	Louise Seymour
Miss Fountain	Marta Spear
Mrs. Davis	Eva Condon
Mr. Davis	Walter Hart

Sing-Song Girls, Guests, Tong-Men.

"East Is West" is a romantic melodrama, the story of which chiefly treats of the San Francisco Chinese, their virtues and vices, and world old customs being cleverly interwoven in a plot that is a trifle conventional, but decidedly interesting, nevertheless.

Considerable of the action takes place in China, one of the best scenes of the play being enacted on a slave boat on the Yangtse River. The scenic accessories of this portion of the piece are strikingly beautiful and evidence the fact that Robert Edmond Jones is an artist with a masterful knowledge of color combinations.

Another set that called forth much commendation was that of a Chinese domicile in the Oriental quarter of 'Frisco. The atmosphere of the place depicted was particularly convincing, not a detail being overlooked. A drawing room, in which the last act is played, and which was designed by Livingston Platt, can be set down as one of the finest examples of stage craft, seen in New York in years.

The central character is that of a pretty little slave girl, who is supposedly a Chinese, but who subsequently turns out to be the daughter of a Spanish missionary. The girl, it seems, was kidnapped in childhood and brought up in China in total ignorance of her antecedents.

She is brought back to 'Frisco by her owner, Lo Sang Kee, who, as Chinamen go, isn't a bad sort of a fellow withal. Here the girl attracts the attention of the missionary colony, her vivacity, charm and beauty commanding the admiration of all.

Charlie Yang, a Chinese who affects Occidental attire, but whose villiany is distinctly of the Oriental sort, determines to possess the slave girl. Ming Toy, as the heroine is called, however cherishes no responsive feeling for Charlie, and the latter decides to adopt strenuous measures. He engages four tong men, and the bandits proceed to waylay the object of their master's desires.

Of course, they are foiled in their reprehensible undertaking, a cavalier in the shape of a two-fisted young American bobbing up at the critical moment.

Fay Bainter plays the role of the pseudo Chinese girl, offering a characterization, that stamps her as an actress of genuine artistry. George Nash, as Charlie Yang, the villain, gives a subtle and convincing interpretation of a part that called for the highest type of acting ability.

Lester Lonergan portrayed the Chinese merchant, Lo Sang Kee, and suggested the easy-going Oriental to a nicety. Forrest Winant was the American hero, and made the part stand out.

PERFORMANCE BY UNDERSTUDIES

A special performance of "The Canary" by the understudies was given on Tuesday morning, which was the first time that the principals were not in the cast. The full orchestra was in attendance and all other details were the same as usual, but Edna Bates, Doris Faithful, Gene Revere and other understudies were in place of the regulars, Julia Sanderson, Joseph Cawthorn and others.

"A LITTLE JOURNEY" REOPENS NEW YORK'S LITTLEST PLAYHOUSE

"A LITTLE JOURNEY"—A three-act comedy by Rachel Crothers, presented December 26, at the Little Theatre, by the Shuberts.

CAST.

Mrs. Bay	May Gaylor
Lily	Nancy Winston
Mrs. Welch	Jobyna Howland
Porter	Richard Quilter
Jim West	Cyril Keightley
Annie	Gilda Varesi
Frank	Victor La Salle
Charles	Theodore Westman, Jr.
Kitty Van Dyke	Elma Royton
Ethel Halstead	Vera Fuller Mellish
Julie Rutherford	Estelle Winwood
Alfred Beamis	Edward Lester
Mr. Smith	William A. Mortimer
Leo Stein	Paul E. Burns
Conductor	Douglas Patson
Pullman Conductor	John Robb

Winthrop Ames' Little Theatre, after being dark for two seasons, reopened on the above date, an occurrence welcomed by theatregoers who form the "intimate" playhouse. The Little Theatre is by long odds the most cosy of all New York playhouses and more nearly approaches the homeliness of the drawing room than any of them. It is an ideal house for a "quiet" comedy.

"A Little Journey" has, as its central figures, Julie Rutherford, an unhappy young girl, who sees but little of life's sunshine, and Jim West, a rugged and sterling man of the Western type. Julie, who has been disappointed in a love affair, has left the home of her aunt in New York to take up a new life with her brother in a small town in Montana, and there is no particular brightness for her in the prospect.

The opening of the action finds her a passenger on a westbound train. She is utterly discouraged and, to add to her discomfiture, has lost her railroad ticket.

It is then that Jim West comes into her life. He was at one time a failure. He was stranded in New York, but pulled himself together and faced the world. He went West, was successful in Montana and established a community for the rehabilitation of those who were losing in the battle of life.

Jim is attracted to Julie and endeavors to show her that everything has a bright side. But her despondency leads her to pray for death. During their journey, lasting four days, they become well acquainted. On Jim's part, it is love, but Julie's responsive feeling is not awakened until an accident brings her to her senses.

The train is wrecked and the passengers are pretty badly shaken up and injured. It is then that Julie realizes that life is worth living, and that it is Jim who has made it so. Thus the little romance that had such a poor start ends happily.

Cyril Keightly carried off first acting honors. He made Jim a manly, rugged fellow, whose sincerity would be likely to win most any girl.

Estelle Winwood gave an excellent portrayal of a heartsick girl. Paul E. Burns got much humor out of the role of Leo Stein.

Others who did well were Gilda Varesi, May Gaylor, Jobyna Howland, Nancy Winston, Victor La Salle and Theodore Westman, Jr.

"THE GENTILE WIFE" PUTS EMILY STEVENS BACK ON STAGE

"THE GENTILE WIFE"—A drama in four acts, by Rita Wellman. Produced at the Vanderbilt Theatre, Dec. 24, 1918, by Arthur Hopkins.

CAST.

David Davis	David Powell
Mrs. Davis	Vera Gordon
Jacob Davis	W. H. Thompson
Christiana	Mrs. A. Asheroff
Ruby	Amy Dennis
Eva Goldschmidt	Litta Mabie
Herman Goldschmidt	Stanley Jessup
Naida	Emily Stevens
Jane Allen	Eleanor Montell
Dr. Mackenzie	Frank Conroy
Dr. Hotchkiss	Charles Hammond
Caroline	Virginia Curtis

Wearing gorgeous gowns and trying to look as happy and unhappy in them as she possibly could, Emily Stevens has come back to the spoken drama in a play called "The Gentile Wife," from the pen of Rita Wellman. It was produced by Arthur Hopkins at the Vanderbilt Theatre.

As the title suggests, the theme of the play is racial and is concerned for the most part with unhappiness that comes of inter-marriage. Extreme cases are always cited, however, in such plays, and this one is no exception.

A young biologist of Hebrew persuasion induces a gorgeously gowned Gentile lady with operatic aspirations, to marry him, regardless of the religious differences between them. He takes her to live with him in the home of his family, where she discovers that her husband is of Jewish parentage through the Jewish surroundings in which she finds herself. The result is a reaction that causes her to despise her husband and be guilty of infidelity with a Gentile scientist, who has come to the house as a guest and whom she admits she does not love.

The husband discovers his wife's infidelity, and forthwith shoots her lover.

After the husband is arrested charged with murder the wife begins to feel that, after all, she does and always has loved him, but that, possibly, she didn't adopt the right method of proving her affection. So, when the opportunity presents itself during the trial, she helps him to escape from the clutches of the law and, together, they go to South America to begin life anew.

The play achieves some very high points of interest at times, due to the fact that it is written more than a bit unevenly.

Emily Stevens, as the wife, wept and went through her role with due regard for the high calibre garb she wore throughout the play. Vera Gordon, however, as the old aunt of the Jewish husband, played in no definite key by David Powell, achieved the acting honors of the performance. She played the role with a delightfully human note.

Frank Conroy was fairly successful as the lover and would have been more so had he acted the part with more verve.

William H. Thompson and Litta Mabie were a bit miscast, but played through their respective roles as well as they could under the circumstances.

The settings were designed by Robert Edmund Jones, who in the past has contributed to the success of Arthur Hopkins' productions. In this play he has created settings that stamp him as being one of the foremost designers of stage furnishings.

WENDT RESIGNS FROM LEDGER

PHILADELPHIA, Dec. 28. — Paul R. Wendt, dramatic editor of the Philadelphia *Evening Ledger*, has tendered his resignation and intends to enter business. No one has, as yet, been appointed to succeed him.

STAMFORD SEES "PRETTY POLLY"

STAMFORD, Conn., Dec. 25.—"Pretty Polly," a musical comedy by Frank Tannehill, was presented here last night and well received. The work, when originally produced several years ago, was called "Nancy Hanks," and then enjoyed considerable success. It has been re-written and revised by its author and new musical numbers added. In the cast are several capable players, including Flo Gillespie, Lenore McDonough, Charles Morrison, Fred Hedges, Eli Dowson, James Dealey, Lois Arnold, Bertha Kraemer, Blanche Vellett and Lucy Henderson as principals, and a Vanity Fair chorus.

"LISTEN LESTER" IS WELL RECEIVED BY FIRST NIGHTERS

"LISTEN LESTER"—A two-act musical comedy by Harry B. Cort and George E. Stoddard, with music by Harold Orlob. Produced Monday evening December 23, by John Cort, at the Knickerbocker Theatre.

CAST.

Miss Down	Mary Milburn
Miss Upp	Irma Marwick
Miss Belle	Esther Ingham
Colonel Rufus Dodge	Eddie Garvie
Miss Pink	Ruth Mabee
William Penn, Jr.	Johnny Dooley
Jack Griffin	Clifton Webb
Miss Mary Dodge	Ada Mae Weeks
Mrs. Tillie Mumm	Ada Lewis
Lester Lite	Hansford Wilson

"Listen, Lester," re-written and revised, opened auspiciously at the Knickerbocker Theatre, the first night audience giving it a stamp of approval.

The program calls it "a terpsichorean whirl and a punning spree," and it fully lives up to these. There is dancing by Ada Mae Weeks, Clinton Webb, Gertrude Vanderbilt and Johnny Dooley and Hanford Wilson, varying from the graceful foot work of the former to that of the grotesque sort by the last two named.

The work has the merit of having tuneful airs, prominent among which are "Waiting For You," "I'd Love To," "Sweet Stuff," "A Very Good Baby in the Daytime," "Oh, Dry Those Tears," and "When the Shadows Fall."

The story, which is as light as is usually found in works of this class, tells how Miss Arbutus Quiltie trails Colonel Dodge to Palm Beach, and when she gets there seemingly forgets her quest and throws herself headlong into the gaieties of this noted Florida resort. And thus the Colonel escapes a breach of promise suit.

But story matters little to a musical show if the show is otherwise attractive, and "Listen, Lester," is all of this.

The company is made up of capable entertainers. Gertrude Vanderbilt, as the siren who is after the bank role of the wealthy Colonel, made an alluring "vamp."

Eddie Garvie injected much humor in the character of the elusive Colonel Dodge.

Ada Mae Weeks, besides contributing her share to the dancing part of the entertainment, was a charming typist, and Johnny Dooley, with eccentric comedy dancing, made Wm. Penn, Jr., the anthithesis of his noted namesake.

John Cort has given the play an elaborate production, fully up to the standard he set for himself in previous works.

CARUSO INJURED IN FALL

Enrico Caruso, during the second act of "Samson and Delilah" last week, suffered an ugly wound on his left knee when he fell down some steps that form part of the setting. First aid was administered and, with the wound bandaged, the singer went on with his work. At the conclusion of the opera Caruso was taken to the Hotel Knickerbocker, where he has his apartments. The wound was not very serious, although painful.

A MERRY CHRISTMAS AND HAPPY NEW YEAR

FROM THE LADIES AND GENTLEMEN OF THE CRESCENT STOCK COMPANY

CRESCENT THEATRE

FLATBUSH EXT. AND FULTON STREET

A WHOLE "WHEEL" IN ITSELF

BROOKLYN N. Y.

DIRECTION
John F. Walsh Amusement Co.

J. J. McCORMACK, Adv. Agent

FRANK ABBOTT, Manager

JOE M. HOWARD
GEN'L MGR.

HARRY L. DEMBOW, Treas.

THE "FOLLIES" OF BROOKLYN

MARK LEA
Principal Comedian

NORMA BELL
Prima Donna

MAY BELLE
Ingenue

GERTRUDE LYNCH
Soubrette

HUGHIE SHUBERT
and His Orchestra

TOM COYNE
Comedian

MABEL LEMONIER
Numbers

MATT. KENNEDY
Straight

"CHUCK" CALLAHAN
Bits

GEO. V. FISHER
Scenic Artist

THE BEST CHORUS IN BURLESQUE

STAGE STAFF

CHRIS. EARNEST, 2nd Hand

RAY WILSON, Props

P. B. REEBER, Stage Carp.
FRED SCHELLING, Electrician
FRED CASTLE, Operator

JOE GLENNON, Flyman

M. McCUNE, Assistant

FREE!

*Bon Jour, Ma Belle!
BY A. H. BEHREND
High, in E; medium, in D; low, in C.

*Don't You Care
BY LEONORE VON DER LIETH
High, in A; medium, in G; low, in Eb

*The Kilties' March
BY KENNETH M. MURCHISON
High, in G; medium, in F; low, in Eb

A free copy will be sent to anyone who will agree to use same in public. Be sure to mention key desired.

*Orchestrations.

OLIVER DITSON COMPANY
178-179 Tremont Street, Boston

B. F. KAHN

WISHES ALL

A HAPPY AND MOST PROSPEROUS NEW YEAR

Five Years of Uninterrupted Success of Burlesque Stock.
Still Turning Thousands Away Daily.
"Thank You!"

FLORENCE POINTER

PRIMA DONNA INGENUE

Folly Theatre Stock, Washington

Wanted for the Owens Players

Must join on wire. COMEDIAN and GENERAL BUSINESS MAN. Both must do specialties. Prefer man for General Business who can do some heavies. Can use leading woman and character woman. Wire lowest quick. BILLIE OWENS, Manager, Opera Hous, Chicora, Pa.

Wanted At Once for Permanent Stock

Young woman for leads and heavies; woman for heavies and general business; character woman; juvenile leading man; heavy man; director for general line. State all. Send photos. Long season. Address **FRANK L. MADDOCKS, Maddocks Park Players,** Florence Hotel, Birmingham, Ala.

CY ARDINGER

CLOSED SATURDAY WITH "GROWN UP BABIES" IN BROOKLYN; OPENED WITH "TRAIL HITTERS" MONDAY IN BUFFALO

NEVINS & ERWOOD

IN A NEW ACT—"SOME BEAR"

SOPHIE DAVIS

SOUBRETTE PACEMAKERS

AT LIBERTY—ACCOUNT DISAPPOINTMENT

JACK EDWARDS

Press Representative—Theatre or Company Manager. Newspaper man. Five years with Shuberts; 26 consecutive weeks with Eva Tanguay; One year with Orpheum Circuit. Can Produce Results. Address, **Care CLIPPER, New York.**

OLIVE MAY

IN SONGS DIRECTION—JACK MANDEL

SUE STEAD

SINGING, WHISTLING COMEDIENNE

BROWN'S DOGS

DIRECTION SHANNON CORP.—G. MILLER

The Great BILLY NICHOLS

Colored Comedian and Mimic. Dir.—Pauline Cooke

TENNEY

Original vaudeville acts, sketches, and monologues have the "get-over" and the Bookings in them. I can be of "MATERIAL" assistance to you. Write, phone, wire or call. The best is none too good for you. ALLEN SPENCER TENNEY, 1493 Broadway, New York City.

Read the Clipper
Letter List

DRAMATIC AND MUSICAL

(Continued from pages 10 and 29)

CHAUNCEY OLCOTT SCORES SUCCESS IN NEW COHAN PLAY

"THE VOICE OF McCONNELL"—A three-act comedy, with songs, by George M. Cohan, presented Wednesday evening, December 25, at the Manhattan Opera House, by Cohan and Harris, with Chauncey Olcott as the Star.

CAST.

Hendricks	Roy Cochrane
Bell Boy	Arthur Shields
J. Austin Severard	Edward Fielding
Waiter	H. P. Woodley
Tom McConnell	Chauncey Olcott
Miss Giles	Edna Leslie
Miss Hemingway	Agnes Gildea
Mr. Jackson	Fletcher Harvey
Mr. Sullivan	David V. Wall
Miss Embree	Wilda Marie Moore
Mrs. Dwight McNamara	Mrs. Alice Chapin
Evelyn McNamara	Gilda Leary
Barry	Edward O'Connor
Susan	Elsie Lyding
Harry McNamara	Richard Taber
Douglas Graham	Harold de Becker
Miss Collinsby	Constance Beaumar
Mr. Smithers	Bert Dunlap
Miss Drake	Mae Jennings
Miss Copeland	Ruth Price

In "The Voice of McConnell," Chauncey Olcott has been well fitted by Geo. M. Cohan and, if the reception accorded the star on the opening night is a criterion, this favorite Irish singing actor has a vehicle that will last him for some time.

The story tells of Tom McConnell, a newly discovered Irish tenor, just over from Dublin, who scores a pronounced success at his first concert in New York. This sudden rise causes him to be invited to sing at the home of a wealthy woman, with whose daughter he falls in love.

The young woman is a flirt, but Tom is in dead earnest and, because he is, he takes the blame for the loss of the ring of a guest and, although he knows another has stolen it, pays $26,000 to its owner.

Of course, everything is straightened out in the end and Tom wins the girl of his heart.

The work is Cohanesque in treatment, but has been made with the sole idea of making it fit for Olcott, which, as stated above, it does most admirably. Furthermore, the play tells an interesting story.

Olcott gave an excellent portrayal of McConnell and his voice was as pleasing as of yore. He sang a number of songs, prominent among which were "Ireland, My Land of Dreams," "You Can't Deny You're Irish," "When I Look in Your Eyes, Mavourneen" and "Mother Machree."

Those in support of the star who did the best work were Gilda Leary, as the heroine; Edward Fielding, as J. Austin Severard; Harold de Becker, as Douglas Graham, and Richard Taber, as Harry McNamara.

SELL MAGGIE MITCHELL HOME

The home of Maggie Mitchell, the late American actress who died at the age of about eighty years, was sold last week to Daniel H. Jackson. The house is situated at West End Avenue and One Hundred and Second Street and was built by the deceased some years ago, being called the Standoche Apartment. The property has been valued by the Mitchell heirs, the Margaret J. Mace estate, in the market at $200,000.

Shortly after she retired from the stage, Miss Mitchell bought the corner, fifty feet on the avenue and seventy-five feet on One Hundred and Second Street. This was in 1895 and she had a house of eight stories, arranged in eight suites of ten rooms and three baths each, built. She occupied one of the suites with her husband.

TO PLAY FOR CHARITY

On Tuesday evening, Jan. 7, a performance of "Dear Brutus," with William Gillette, will be given for the benefit of the Lafayette Fund at the Empire. The proceeds will be used to carry on work during the winter.

"ATTABOY," TINNEY SOLDIER SHOW, HAS REGULAR SHOW PLOT

"ATTABOY"—A two-act musical comedy, book and lyrics by Andre Sherri, with interpolated numbers by Lieutenant Ballard McDonald and Nat Osborne. Presented by the soldiers of Aberdeen, Md., Proving Grounds at the Lexington Theatre, Monday, December 23, 1918.

CAST.

Madame Sherri	Private George L. Gaunder
Andre Sherri	Private Thomas Fairclough
Nanette	Corporal George Gunn
Hiram Hicks	Private N. Maley
Florizell Flushing Hicks	Sergeant William K. Means
Pierre Poux Poux	Private B. Grinnel
Mr. Marshall	Corporal J. M. Cohen
Babette	Sergeant Oliver Hunter
Annie	Sergeant Earl W. Spencer
Rt. Rev. Tweedledum	Private Sam Cella
Himself	Captain Frank Tinney
Music Masters	Sergeant James Duffy, Private Fred Sweeney

Frank Tinney came to the Lexington Theatre from the Aberdeen Proving Grounds in Maryland last week, and opened in the soldier show he is pleased to call "Attaboy."

There is a typical musical comedy plot to the play, which deals with a milliner who is being systematically robbed of her best hats and finally has to call in a detective to watch all her pretty models. But none of these is the thief, for he is none other than the milliner's own son, who has been stealing the expensive chapeaux from his mother to give to his wife. And, of course, this state of affairs provides the situation necessary to carry the fun of the show.

Then, too, there are merry phases of camp life, which the piece unfolds with the able assistance of the real Captain Tinney, who has been commissioned a captain by the War Department, and who is the life of the show. He was particularly effective in the sketch in which he dealt with the difficulties encountered in getting something to eat. He also has occasion in the show to drill a company of soldiers, the while carrying on an intimate conversation with the leader of the orchestra.

Corporal Alfred Harris contributed a very good imitation of Will Rogers. He related stories of camp life in the manner of the famous "Follies" jester, and scored especially when he said that the best part of the show was watching the chorus getting into their clothes.

The chorus "girls" showed that they had been well trained, drilled and instructed.

The show will probably help to raise considerable money toward the fund for the proposed auditorium and gymnasium at the permanent army post to be maintained at the proving grounds.

CIRCUS GIRL STRANDED

ALBANY, Dec. 26.—Gladys Melee was arraigned here yesterday before Police Justice Brady on a technical charge of vagrancy, and when questioned declared she had left Hawaii to sing and dance with a circus company. She expressed the desire to obtain work in order that she might be able to earn enough money to pay her transportation expenses back to her native country, which she left in 1916. She came from Boston some days ago, having left a circus in Bangor, Maine, because of illness. An attempt to get work for her will be made by the city probation officer.

CAMP MILLS GETS THEATRE

CAMP MILLS, L. I., Dec. 28.—A new theatre, the Liberty, will be opened here on January 2, and the best vaudeville acts from Broadway will be featured here, enabling the boys in camp to see them at the price of 25 cents and have reserved seats for 50 cents.

The new building, which seats 1,850 persons, adjoins the recreation hall, and its size is 78 by 160 feet. A force of 325 men completed it in exactly 26 days.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from pages 19 and 29)

Mr. and Mrs. J. Holbrook are now rehearsing a musical act for vaudeville.

Aileen Poe has succeeded Katherine Harris Barrymore in "The Big Chance."

Johnny Morris is featured in a girl act with nine people called "Oh, You Stork."

Stella Gilmore has been ill with pneumonia since Thanksgiving and is now at the Setton Hospital, Cincinnati.

Harry Padden is again at his desk in B. S. Moss' booking offices, having been discharged from limited service.

Judith James has a new act, with special scenic equipment by P. Dodd Ackerman.

Coral Melnotte and **Edna Leedum**, the former of Norton and Melnotte, have a new sister act.

Theresa C. Maguire is directing "The Shamrock," a musical comedy in which she will appear.

Rube Marquard, the pitcher, and his naval jazz band, opened on the big time on December 23.

Oliver M. Saylor, dramatic critic of the Indianapolis *News*, has just returned from a trip to Russia.

Jimmy Marshal has been discharged from the navy. He was formerly with "The Thirteenth Chair."

John Dyer and **Harry Crawford** are doing a new act. Dyer was formerly with the team of Dyer and Fay.

Kitty Flynn and the **Harmony Sisters** have been signed by Manager Delenne for the Hotel De France cabaret.

William Morgan has taken charge of the Weller Theatre in Zanesville, Ohio, for the balance of the season.

Russel's Dancing Models have returned to New York after playing the Middle West for the last two seasons.

Jack Barton, formerly with the Ben Welch company, has been signed for Herman Becker's act, "Help, Police!"

Stoddard and **Hines** are featured in a new act with one man and four women called "With the Music Master."

Leslie Stuart, the composer, is suffering from influenza and is now laid up at his apartment at the St. James.

Bob Gordon has been mustered out of the navy. He was formerly with the team of Fisher, Luckey and Gordon.

Jack Leslie, agent for the Bon Ton Girls company, mourns the loss of his mother, who passed away last week.

Dave Schooler and the **Marmein Sisters**, the former having been at one time with Adelaide and Hughes, have a new act.

Mabel Garrison, of the Metropolitan Opera Company, is seriously ill with influenza at the Hotel Gibson, in Cincinnati.

Andy Shaw substituted for Johnny Burke at the Palace on Monday of last week. The latter was incapacitated with a sore throat.

George Price intends to re-enter vaudeville, doing a single with a pianist. He left the "Frolics" on the New Amsterdam roof last week.

Leon Gordon has been engaged by the Coburns to play the role played here by Tom McNaughton in "The Better 'Ole" when it opens at the Hollis Theatre in Boston on Jan. 6.

Otto Kruger has been released from the navy.

Paul Davis will join Henry Savage's staff in the publicity department when he is discharged from the army.

Mark Levy has resumed his agency in the Putnam building after having been released from the Navy.

Harry Lipson is rejoining Joe Leblang's ticket office. He has recently been discharged from the Navy.

James McMahon has been appointed dramatic editor of the New York *American*. He is well known as a theatrical agent and newspaper man.

Harry Young, formerly of **Rowley** and **Young**, will soon reappear in vaudeville with a new partner, as he has been discharged from the Navy.

George Marshall has been discharged from the Machine Gun Corps of the 63d Inf. at Camp Meade. He was formerly with "Business Before Pleasure."

Grover C. Roth has been given a lieutenant's commission and assigned to be executive officer at Mitchell Field, Garden City, Long Island.

Buddy Warren expects to be discharged from Fort Thomas this week. He will unite with his old partner of Reynolds and Warren.

Allan Kearn is now rehearsing the principal comedy role of "Oh! Lady! Lady!" He was released from the Navy recently.

Sergt. Weston Burtis has been transferred to Camp Gordon, Atlanta, from Camp Sheridan, Alabama. He used to be with "Naughty Princess."

Beth Franklyn has been taken from the cast of "Oh, Lady, Lady," by Comstock and Elliott, and added to the cast of "Oh, Look."

Rita Romilly has been engaged by Oliver Morosco to play the leading role in a second company of "The Bird of Paradise."

Joseph M. Ratliff and **Mrs. Ratliff**, formerly Lucille **Egan**, are the parents of a baby boy, born last week in Cincinnati. Both were formerly connected with the profession.

"Rube" Goldberg, of the *Evening Mail*, and "Tad" and Tom Powers of the *Evening Journal*, are going abroad to make cartoons of the Peace Conference.

Chester Rice has rejoined the Belasco office and gone out as advance man for David Warfield in "The Auctioneer." He was recently discharged from the artillery school at Harvard.

Dave Wallace, for several years before he went into the army the press agent for William A. Brady attractions, has secured his discharge from the service and started to the coast ahead of "Getting Together."

Hayden Talbot (chief yeoman) is released from the Navy and is going to England on a newspaper mission. He was previously connected with the Hearst organization in London. He will go to Petrograd and Berlin.

Adelaide and Hughes, Ted Lewis, Vi Quinn, Jack wMurray, La Sylph and Ted Lewis azz Band, Constance and Irene Farber, Sam Ash, Muriel Hudson, Dave Jones, Esther Walker, Carl McCullough, Lew Cooper, Natalie and Ferrari, Clark and McCullough, the Sheltons, Butterfly Ballet with **Alexis Kesloff**, and **Mehan's Leaping Hounds** appeared at the concert at the Winter Garden last Sunday night.

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. KEITH VAUDEVILLE EXCHANGE

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

JOE FRANK
WALLIN and LE FAVOR
in a New Novelty Comedy Sensation
DIRECTION—W. S. HENNESSY AND G. F. BROWN

JOSEPHINE BILLY
QUIGLEY & WHITE
Singing, Dancing and Champion Bag Punching
IN VAUDEVILLE

HAPPY LILLIAN
McNALLY and ASHTON
THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

GEO. W. TOWNSEND
In "KING BOLO"
AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

MABEL **THE BELLDAYS** BILLY
Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,
introducing "THE LADY OF THE FALLS"
Direction—ROSE & CURTIS

ARTHUR AND ETHEL
PERKOFF GRAY
IN
Odds and Ends of Versatilities

UNIQUE BITS OF VERSATILITY
BILLY WOLGAST & GIRLIE

PAUL PETCHING & CO.
"Musical Flower Garden"

JOHN T. DOYLE & CO.
In "The Red Flash" — A timely comedy dramatic offering.

JACK E. RICE
Straight Man—Extraordinary — Pennant Winners—Direction Ike Weber

---

FOUR BEULAH BELLES
A BOUQUET OF SONGS — Direction—PETE MACK

WILLIAM FOX CIRCUIT
OF THEATRES
WILLIAM FOX, President
Executive Offices, 130 West 46th St., New York
JACK W. LOEB
General Booking Manager
EDGAR ALLEN
Manager
Personal Interviews with artists from 12 to 6, or by appointment

---

JOHNNY WOOD
VENTRILOQUIST
DIRECTION—HARRY SAUBER

PICARD BROS.
COMEDY BAR ACT
Direction—JACK FLYNN

The EDOUARDS
COMEDY in SHADOW

ABYSSINIAN 3
DARKTOWN CIRCUS
TOM CROSS, Manager

IKE F. WILLIAM H.
Hatch & Farrell
Doing the Best They Can for the U. B. O. and Everybody

BUD LUCILE
MINUS & BRYANT
Big and Little Casino
IN SONGS, DANCES, COMEDY

WILL AL.
GRUNDY & YOUNG
TWO CHAUFFEURS
Singing, Dancing and Comedy — Direction—HARRY SHEA

FRANK DONNELLY KEEPS
BILLY and IRENE TELAAK
WORKING STEADY ON U. B. O.

JOHN K. NEWMAN & CO.
In "Our Boys" Up-to-the-Minute, by Chas. H. Smith
DIRECTION—GENE HUGHES

GRACE TWINS
The Girls with the Titian Hair — Direction—PETE MACK

MOTION PICTURES

ALL NATIONS TO FILM PEACE PARLEY

500 AMERICANS TO BE THERE

LONDON, Dec. 14.—Lively competition is promised in the filming of the Peace Conference, as a host of camera men, official and unofficial from all nations represented, are to be on hand. Charles S. Hart, director of the Division of Films, Committee on Public Information, accompanied by Edgar Sisson and Carl Byoir, left this city for Paris recently to make any arrangements necessary, so that the United States is not likely to miss anything of note that happens.

Following is a statement made by Hart on the subject:

"Every cinematographer engaged in this work will be a star man. Attached to the American army in France are several hundred cinematographers, so we shall have the pick of the bunch. Five hundred journalists, cameramen and film makers are coming over to describe the Peace Conference, so we shall have plenty of competition. Our official pictures will be released as they are taken. We are anxious to make a great historical record of the most momentous conference ever held—one that will be worthy of a permanent place in the archives of the war at Washington."

TO RELEASE FOUR FILMS

"Under Four Flags," the third war film shown at the Rialto and Rivoli, is to be released to other houses on January 6. Another World release scheduled for January 6 is "What Love Forgives," starring Barbara Castleton and Johnny Hines.

On January 13, "Love in a Hurry," starring Carlyle Blackwell and Evelyn Greely, will be released, and on January 20 "The Bluffer," in which June Elvidge is featured, is to go out. The final release of the month, "The Heart of Gold," a Louise Huff production, is scheduled for the 27th.

ARONSON TO JOIN GOLDWYN

A. S. Aronson will resign as general manager of Regal Films, Ltd., of Canada, and join the Goldwyn Company early in January. He is to be the resident head of one of Goldwyn's divisions, consisting of four offices which serve some of the principal exhibitors of the country.

Aronson has been associated with the Regal for over three years and was with the World before joining that organization.

GOLDFISH CHANGES NAME

Samuel Goldwyn is the name under which Samuel Goldfish, president of the Goldwyn Pictures Corporation, is to be known hereafter. Permission to do this was granted last week by Justice Thomas F. Donnely of the Supreme Court. Goldwyn was the name adopted for the film company when Goldfish and Archie Selwyn combined interests and formed the company, each contributing a syllable.

IRWIN TO JOIN LASKY

Walter W. Irwin, who resigned as general manager of the Vitagraph about two weeks ago, will undoubtedly be elected a vice-president, director and member of the executive council of the Famous Players-Lasky Corporation at the next annual meeting of stockholders of that company early this month.

CHANGE TITLE OF FILM

The new Nazimova film, which was to have been called "'Ception Shoals" and is to be released in January, is to be called "Out of the Fog."

ARRANGE BONUS SYSTEM

CLEVELAND, Dec. 28.—A meeting of Universal Exchange managers was held here at the Statler Hotel for the purpose of inaugurating a special compensation basis for salesmen and also to determine the future policy of the company.

It is planned to adopt a competitive policy in the various offices. After a salesman shall have passed his quota of sales in a week or in connection with any one special feature, he will, according to the plans, be entitled to a bonus over and above the amount of his weekly salary. And those salesmen traveling through Cleveland territory who can keep the average cost of their sales down to twelve per cent for a period of four weeks will receive a weekly bonus of five dollars.

Those present at the meeting were: District Manager J. J. Schnitzer, presiding; E. J. Smith, Cleveland Universal manager; Paul Bush, Detroit Universal manager; Louis Baum, manager of the company's Cincinnati office; F. S. Hopkins, of the Buffalo branch, and F. W. Bartlett, traveling auditor for the organization.

PATHE SALESMEN HAVE DINNER

Manager W. E. Raynor and the salesmen of Pathé's New York office gave a dinner last week at which the home office force of Pathé were the guests. The dinner took place at Reisenweber's, and was in honor of the fact that the sales force had broken all records for advance sales on the new Pearl White serial, "The Lightning Raider." The Home office men who were present as guests of the exchange were: Sales Manager Fred C. Quimby, Comptroller W. C. Smith, Tom North, editor of the Pathé Sun, and P. A. Parsons and Frank V. Bruner, of the Publicity Department. The hosts included W. E. Raynor, Branch Manager, Cashier William Marsh, A. S. Abeles, representing the Hodkinson Features; John Dacey, Leo Braun, R. W. Horn, Harry Lyons, J. W. Weinberg, Max Westebbe, William Westfeldt, Bert Sanford, Milton Kronacher, Jack Sokoloff and B. F. Johnson, of the Pathé sales force, and William Hollander and Mark Nathan, of the American.

SUES VITAGRAPH FOR $300,000

A summons and complaint against the Vitagraph Company was filed in the County Clerk's office last week by the Ideal Film Renting Company, Ltd., a corporation of Great Britain, through Stern and Reuben, its attorneys, for $300,000 or for $250,000 and the return of certain films.

It is alleged by the plaintiff that it owns and is entitled to immediate possession of original negative film as follows: "The Second Mrs. Tanqueray," "Caste," "Still Waters Run Deep," "The Great Adventure" and "The Fallen Star."

The complaint further states that on March 3, 1917, demand was made for the film, but was refused. The pictures are valued by the Ideal Film Renting Company at $50,000 and $250,000 is asked to compensate the plaintiff for what is claimed to be loss through failure of the Vitagraph to comply with the demand.

POSTPONE HOUDINI DATE

The opening date for the new Houdini serial has been changed to January 6 instead of December 30, the original date. The change was made at the request of the U. B. O., which is to play the serial first run for three and four days in sixteen houses in the city and New York State.

Among the Keith and Proctor houses to play "The Master Mystery" are Proctor's Fifth Avenue, Twenty-third Street, Fifty-eighth Street, 125th Street, and Harlem Opera House, all in New York City, Proctor's Mt. Vernon, Proctor's Yonkers, Proctor's Port Chester, Proctor's Albany, Proctor's Troy, Proctor's Schenectady, Keith's Greenpoint, Brooklyn, and Keith's Prospect, Brooklyn.

LEGISLATURE TO TACKLE FILM PROBLEM

WILL TAKE UP SUNDAY QUESTION

The question of the legality of Sunday films, in addition to being brought up in the Court of Appeals, is to be considered in the Legislature next month, a new bill being drafted and introduced into the law-making body authorizing the exhibition of such shows in any city of the State of New York.

Sidney M. Cohen, president of the State organization, intends to do all in his power to have a bill passed for State-wide legislation on the matter, on the ground that the only just method is to apply one law to every city in the State. More than eighty members of the Legislature are said to have expressed themselves as being in favor of such a bill and to have signified their intention to give it their support, should it be brought up at this session.

In a protest made by exhibitors from up-State it is stated that the only city in New York which does not allow Sunday film shows is Albany. Schenectady, in the same district, has opened on the Sabbath after a long fight, and Sunday film shows have been going on there for about three weeks. Troy and Amsterdam have had Sunday motion pictures for more than a year.

George Roberts, owner of one of the leading motion picture houses in the capital, has declared himself very plainly on the subject as follows:

"We feel that whatever is right for one city should be so for other cities in the State."

Other States where Sunday shows are not permitted will make an effort to pass statutes at the forthcoming sessions of their Legislatures to have such exhibitions made legal.

JEWEL HOLDS CONFERENCE

Men in charge of the distribution of Jewel Productions at various exchanges throughout the Middle West were in conference at the New York Universal offices last week, having been summoned to New York to see the premier presentation of "The Heart of Humanity."

J. H. Calvert, manager of the Omaha exchange; Joseph Schnitzer, district manager for the Central States; S. J. Goldman, Jewel manager at Chicago; V. R. Carrick, of the Philadelphia office; Sam Cohen, of the Albany office, and Mr. Spry, of the Boston exchange, were the visitors. Following the showing of the big Holubar film, the visitors were called into conference by Carl Laemmle, and on Christmas Eve, Laemmle was host to the exchange men at a dinner at Rector's.

EMPEY LOSES APPEAL

By an order of the Appellate Division of the Supreme Court, handed last Friday, Sergt. Arthur Guy Empey must defend the suit which Lee Keedick, lecture manager, brought against him for $88,589 damages for breach of contract. Keedick, in his action, claimed that when Empey left the British Army he entered into a contract to lecture under the plaintiff's management, exclusively, beginning July, 1917; that Empey did not fulfill his obligations to lecture for him exclusively and as often as agreed, and that Empey failed to give the plaintiff 50 per cent. of the money he received for lectures made during his tour while acting in motion pictures.

FILM FLASHES

Ernest Trexler has joined the directorial staff at Universal City.

James J. Corbett, the new Universal star, will begin work on location Jan. 6.

Jack Freulich, of Underwood and Underwood, has arrived at Universal City.

Winifred Westover is "Fatty" Arbuckle's new ingenue in his latest comedy, "Coming Out."

Mabel Normand has suffered an attack of pneumonia, causing work on "Sis Hopkins" to stop.

"Whose Widow" is the tentative title for Mary MacLaren's next Universal special attraction.

John Bryson has returned to the Minneapolis Universal exchange after an absence of several years.

Ben Wilson is in New York arranging to market a new five reel production independently produced by him.

S. C. Jacques has been appointed manager of the Cincinnati Pathe exchange, succeeding the late F. B. Chase.

Paul H. Tessler is back with Pathe after several months with another firm and is now in the Cleveland exchange.

Louise Lovely will be seen in support of William Desmond in "Life a Funny Proposition," to be released on Jan. 12.

The title of a Universal comedy is "A Kaiser There Was" to be released Jan. 8. The length of the film is two reels.

"Smiling" Billy Mason was ill for two weeks with the "flu" and halted work on his new Universal picture "Cherries Are Ripe."

Baby Marie Osborn acted as hostess to 2,000 children guests of the officers on the transport Leviathan at a Christmas party last week.

Capt. Allen Watt, having received his discharge from the army, has returned to Universal City as assistant director to Douglas Gerard.

Edith Roberts is featured in "Cherries Are Ripe," the film taken from the script left by Paul West, who died in Paris a short while ago.

The third episode of Marie Walcamp's new serial "The Red Glove," has been completed. Andrew Waldron has been added to the cast.

Louis Samuelson, booker at the Seattle branch of the Pathe exchange, who was reported blown up in the burning of the ship Dumaru, is now reported among the survivors.

Priscilla Dean has completed work on her next feature release, which bears the tentative title, "A Silk-lined Burglar" and is adapted from the story "Miss Doris, Safe Cracker."

The Newfields Producing Corporation assigned for the benefit of creditors last week to F. Leon Shelp. Ralph W. Horne is the president of the company, which was founded in 1916.

June Daye has changed her name back to what it originally was, Vinnie Burns. She has appeared under the former name as a leading woman for Lubin, Biograph, Crystal and other companies.

The report that Carmel Myer's father, Rabbi I. Myers, of Los Angeles, married Chas. Chaplin and Mildred Harris, has been unfounded. Instead, a Methodist Minister, I. Meyer, performed the ceremony.

The release of "The Light of Victory," featuring Monroe Salisbury, has been postponed, due to the fact that climatic changes in California made it impossible to finish the photographing of the film on schedule time.

The Universal has purchased from the Argosy Film Company the negatives of "The Craving" featuring Francis Ford and Grace Cunard's post-war drama, "After the War." The two pictures will be released during the second week in January.

Jean Acker, who has not appeared in pictures for the last two years, has reentered the profession and is now included in George Walsh's company which is filming "Tough Luck Jones" at the Eclair Studio in Ft. Lee, N. J. The company is being directed by Edward Dillon.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from pages 19 and 31)

Lester Jerome is now almost fully recovered from an attack of grippe.

Nat Holtis is now manager of the Los Angeles Hipp. He is instituting a new policy.

Billy Woodall is in Cincinnati reorganizing this new tabloid show, "The Broadway Beauties."

Miriam Doyle made her debut on Monday night in the ingenue leading role in "Penrod" at the Standard.

Dave Green put a show on for the Jewish Welfare Board at the Pelham Naval Training Station on Sunday.

William H. Pringle has been engaged by Henry W. Savage to take the role of Nobody in "Every Woman" this season.

Jack Linder, who was discharged from the army last week, has resumed his booking business in the Putnam Building.

Al. Roberts, formerly with "Love o' Mike," has succeeded Charles Meyer in the role of Uncle Tody in "Ladies First."

Billy Inman, who suffered a broken bone in his knee when he fell about two weeks ago, has been forced to remain idle since.

Fritz Lieber appeared as Hamlet in the Forty-fourth Street Theatre last week, where Robt. B. Mantell's company holds sway.

Walter Catlett substituted for Madeline Cameron in "Miss Simplicity," dancing with her sister while she was ill with influenza.

Ethyle and **Addison Fowler, the dancing** couple from San Francisco, have been engaged by the Shuberts for "The Kiss Burglar."

Mary Garden returned from France on the Lorraine last week from Paris, to take up rehearsals of "Gismonda," by Henri Fevrier.

Frank Moulan will appear with the Society of American Singers at the Park Theatre, as Ko-Ko in "The Mikado" on Christmas night.

Irene and **Constance Farber,** now with Al. Jolson in "Sinbad," have made a new three-year contract with the Winter Garden company.

Tom Richards has left the field of comic opera, and during the coming winter will be heard with the Boston Grand Opera Company.

Yvonne Verlaine will soon make her debut in vaudeville at the head of a company in which female harpists and violinists will be included.

Franklyn Batie and **Thomas Alexander,** the latter formerly of Alexander and Scott, have a new act, which they are presenting in vaudeville.

Charles Shannon, of the Lyric Four, will return to vaudeville some time in January, having been mustered out of the army, a sergeant.

Robert Hudson, leading man for Patricia Collinge in "Tillie," was married last week. The name of the bride has not yet been revealed.

Claude Ranff has cancelled two weeks on the Orpheum Circuit to come to New York, where his daughter is ill with pneumonia. She is at the Roosevelt Hospital.

May Belle, of the Crescent Theatre Stock Company, Brooklyn, lost her mother on Dec. 23, when the latter passed away at her home in Freeport, Long Island.

Frank Gordon took the place of Billy Mann at the Casino, San Francisco, last week. The latter appeared at the Hippodrome, there, instead.

Earl B. Maunten, Bob Capron, Billy Gladstone and **Edith Mathews** are heading a new act called "What's the Use," with a cast of twelve people.

Marjorie Gateson and **Steward Baird,** both in "Little Simplicity," appeared at a benefit performance in the Metropolitan Opera House Sunday.

Jane Blake of William Collier's "Nothing But Lies" company, is in the Nursery and Child's Hospital recovering from an operation for appendicitis.

William Morrisey got back from France last week after having been away for a number of months with the Margaret Mayo unit of entertainers.

Gustave A. Kerker, composer of "The Belle of New York," bought a six-story apartment house in the Bronx last week from Catherine Featherstone.

Rose Stahl, who has been seriously ill with pneumonia at her home, has passed the crisis and is recovering. Her condition at one time was alarming.

Toto, seen in the West in pictures and at the Hippodrome, is going to take a try at vaudeville. He is booked for the Colonial for the week of January 6.

Laura Hamilton, of "The Rainbow Girl," now playing at Columbus, Ohio, has married a soldier. This is the second of her matrimonial experiences.

C. P. Farrington, general agent for the Sig. Sautelle Circus, has been entertaining the boys in Southern camps with a big vaudeville show for Moss and Atwill.

Bob and **Dolly Chambers,** well known in musical comedy, announce the latest addition to their act, a ten-pound baby boy. Both mother and son are doing well.

Louis Golding, who was recently operated upon for eye trouble at the Newark Hospital, has again taken up his duties at Proctor's, Newark, where he is booking manager.

Lieut. Carroll A. McFarland, secured his discharge from the army last week and immediately opened with the sketch, "Sherman Was Wrong," at the Hamilton Theatre, New York.

Harry Clarke, former husband of Nora Bayes, almost immediately after being discharged from the navy, joined the cast of the "Kiss Burglar" when the show opened in Newark last week.

James and **Betty Wheeler,** who have been out of vaudeville for the past six months, due chiefly to the indisposition of Betty Wheeler (Mrs. Wheeler), will make their reappearance within the next two weeks in a new act being written for them by James Madison.

EVELYN NESBIT FEARS THAW

Evelyn Nesbit, former wife of Harry K. Thaw, last week asked Assistant District Attorney Kilroe to do all he can to keep Thaw under restraint in Pennsylvania, where he is supposed to be confined in a sanatarium. She says she fears that he will injure her if permitted to run loose and get drunk. She also claimed that he is being allowed more liberty than is generally known.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

DEATHS OF THE WEEK

(Continued from page 27)

SAMUEL COTTRELL, of the team of Cottrell and Carew, died in Chicago on Dec. 12. He was well known in dramatic and vaudeville circles and also among concessionaires, having been employed at Riverview Park, Chicago, for the last five years. Funeral services were held on Dec. 14 and interment at the Oakwood cemetary.

FLORENCE HOGAN, daughter of Mrs. Fitzpatrick, who runs a theatrical boarding house in Paterson, N. J., called the Patterson House, died last week at the age of nineteen years. She is survived by her mother, and three brothers, Thomas, who is with the marines, Clarence, in the Navy, and Francis and a sister, Lauretta. Miss Hogan was known to many theatrical people.

PHIL RAY, for years a popular English performer, died Sunday, December 8, in London. When a boy his father, who was a physician planned his son should follow the medical profession but young Phil's taste did not run that way and he left home to join a minstrel troupe which traveled in the South of England.

MRS. RICHARD M. MAGRATH, wife of the manager of the Palace Theatre, Cork, Ireland, died in that city on December 4. Before her marriage Mrs. Magrath was well known in musical comedy productions.

CHAS. P. STEVENSON died at his home in Trenton, last week after an illness of six months. He was stage manager of the State Street Theatre up to two weeks of his death. He had, in his career, taken charge of the stage at the Taylor Opera House in its early days, where he arranged the stage for Booth, Irving, Mary Anderson, Emma Abbot, and nearly all the stars who are no longer before the public. He was a member of the Elks, Theatrical Mechanics Association and the Theatre Workers' Union.

CHARLES COOGAN died Dec. 27 in the St. Lawrence Hospital from pneumonia. He had been the treasurer of the Hudson Theatre, New York for the last four years, previous to which he had been connected with the Fulton Theatre and as auditor for Henry B. Harris for years. He leaves his wife and one daughter of two years.

MRS. CAROLINE TYNAN, wife of Brandon Tynan, died Dec. 27 from pneumonia. She was born in New York twenty-eight years ago and had been, before her marriage, an actress of note under the name of Caroline Whyte. She had appeared in many Charles Frohman productions and was last seen with John Drew. The body was taken to the Campbell Funeral Church where services were held Sunday morning.

G. HAROLD PERCIVAL, art director at the Thomas H. Ince studios in Los Angeles died Saturday, Dec. 14, of influenza. He was well known for the remarkable sets he designed for Ince pictures.

VIVIAN NAFTZGER, in private life Mrs. E. B. Harrington, died in Brunswick, Ga., last week, from a complication of diseases resulting from an attack of influenza. Miss Naftzger had been ill practically ever since the 29th of September. She was a member of the late Earl Hawk's company, but at the time of her death, was traveling with her husband, who was leading man for the Maddock's-Park Players. The remains were taken to Napoleon, Mich., for burial.

VAUDEVILLE BILLS

(Continued from page 23)

MINNEAPOLIS, MINN.

New Palace—Juggling De Lisle—Browning & Davis—Cycle of Mirth—Daisy Dugas & Variety Four—"Maggie Taylor, Waitress."

New Grand—The Morenos—Gene & Katherine King—Mann & Mallory—Bonomar's Arabs.

MOLINE, ILL.

Palace (First Half)—Secnerof Duo—Viola Lewis & Co.—"Petticoats"—Murphy & Lachmar—Nelson's Novelty. (Last Half)—Valentine Vox—Wells & Crest—"Miss 1920."

MADISON, WIS.

Orpheum (First Half)—Toto—Fred Elliott—"Follies of Today"—Wood, Young & Phillips—Camilla's Birds. (Last Half)—Secnerof Duo—Hughes Musical Duo—"Pretty Soft"—Langdon & Smith—Chas. Ahearn Troupe.

MILWAUKEE, WIS.

Palace (First Half)—Wilson & Van—Wells & Crest—"Pretty Soft"—Langdon & Smith—Chas. Ahearn. (Last Half)—Toto—Haddon & Norman—"Lots and Lots of It"—Tabor & Greene—"Follies of Today."

OMAHA, NEB.

Empress (First Half)—Roy Harrah & Jacqueline—Sheldon & Daly—Mattie Choate & Co.—Keno Keyes & Melrose. (Last Half)—B. I. Cycle—Melroy Sisters—Cameron & Gaylord Co.

PEORIA, ILL.

Orpheum—Annette & Morrell—Jimmy & Blanche Creighton—Four Marx Bros. (Last Half)—Frank Stafford & Co.—Hufford & Chain—Johnson Dean Revue.

REGINA, SASK., CAN.

Regina (Last Half)—Le Roy & Paul—Gibson & Betty—Mack & Reading—Four Harmonious Delineators.

ROCKFORD, ILL.

Palace—Hughes Musical Duo—Sullivan & Meyers—Johnson Dean Revue—Leroy & Dresner—Aeroplane Girls. (Last Half)—Frear, Baggett & Frear—Milloy, Keugh & Co.—Valyda—Wood, Young & Phillips.

ST. LOUIS, MO.

Grand Opera House—Rouble Sims—Archie Nicholson Duo—Azelia & Deloris—Hickey Bros.—Nadel & Follette—Cliff, Dean & Co.—Miller & Lyle—Doherty & Scalia—Skating Bear.

Kings—Marvelous Deonzo—Polly Oz & Chick—"Revue Ala Carte." (Last Half)—"The Bride Shop."

Columbia—The Shattucks—Plunkett & Romain. (Last Half)—Clarence Wilbur—"No Man's Land."

SOUTH BEND, IND.

Orpheum—Howard & Helen Savage—Gilmore-Brown & Co. (Last Half)—Sasaki Bros.—Dewitt & Gunther—Mayor & Manicure—"The Rainbow Revue."

SPRINGFIELD, ILL.

Majestic—Elise Schuyler—"All Girl Revue" (Tab). (Last Half)—The Aitkens—Hudson Sisters—Yorke & Marks—Blanche & Jimmie Creighton—Conlin & Glass—Howard & Fields.

SUPERIOR, WIS.

New Palace (First Half)—La Follette & Co.—Four Portia Sisters. (Last Half)—Hama & Hamoaka—Wilson & Doe Doe—De Recat's Merry Dancers—Peerless Trio—Van & Belle.

SASKATOON, SASK., CAN.

Empire (First Half)—Le Roy & Paul—Gibson & Betty—Mack & Reading—Four Harmonious Delineators.

ST. PAUL, MINN.

New Palace (First Half)—Gilmore & La Moyne—Sid Lewis. (Last Half)—Bally Hoo Trio—Francis & Nord—"Just Girls"—Sax Wood Lawson—Helene Trio.

SIOUX CITY, IA.

Orpheum (First Half)—Jarvis & Harrison—Leightner Sisters & Alexander—Irving & Ward—Ambler Bros. (Last Half)—Walzer & Dyer—Hal Johnson & Co.—Sam & Ada Beverly—Leightner Sisters & Alexander—Thalero's Circus.

TERRE HAUTE, IND.

Hippodrrome (First Half)—Hip Raymond—Cahill & Romaine—"An Heir For a Night"—Coley & Jaxon—O Hana San & Co.

WINNIPEG, MAN., CAN.

Strand—Musical De Witts—Holland & Cathern—Reiff Bros. & Murray—"The Silver Fountain."

BUTTERFIELD CIRCUIT

BATTLE CREEK, MICH.

Bijou (First Half)—Three Melody Girls—Columbia & Victor—Pistel & Cushing—Kimiwa Japs. (Last Half)—The Larneds—Marshall & Covert—Gilmore & Browne—Francis Dyer & Co.—Crewell Fanton Co.

BAY CITY, MICH.

Bijou (First Half)—The Newmans—Fergerson & Sunderland—Maggie LeClaire & Co.—LaTour & Gold—Three Rosaires. (Last Half)—"Yankee Princess."

FLINT, MICH.

Palace (First Half)—Zemater & Smith—Davey Jamieson—Hello People! Hello—Fox & Evans—Black & White. (Last Half)—George & Tony—Fisher & Gilmore—Claire Hanson & Village Four—Pat Barrett—Schepp's Monkey Circus.

Scenery for Sale

Unusual chance for producers of plays and vaudeville acts to get scenery, etc., at low prices. TERRACE GARDEN OFFICES, 145 East 58th Street. Phone, Plaza 75.

KID-GLOVE HOKUM

is what you will find in MADISON'S BUDGET No. 17—comedy material that swell Bostonians term abdominal mirth, but which we every-day mortals call belly laughs. To be exact, MADISON'S BUDGET No. 17 contains original, sure-fire monologues, parodies, acts for two and more performers, minstrel first-parts, single gags, poems, etc., in generous assortment. PRICE ONE DOLLAR, but worth much more or MONEY BACK. James Madison, 1052 Third Avenue, New York.

PERFECT PIANO PARTS
ARENA MUSICAL BUREAU
Strand Theatre Bldg., New York
Room 221. Tel. Bryant 2644

WIGS Human Hair, brand new, Irish, Dutch, Jew, 35c. each. Soubrette or Man's Dress Wig, $1.25, $1.75. Negro, 40c.-50c. Tights 90c. Paper Hats, Masks, Novelties, Props. Catalogue Free.
G. KLIPPERT, MFR., 46 Cooper Sq., New York

WANTED

LEADING MAN for one act stock sketches in vaudeville theatre. Wire CHARLES KRAMER, Majestic Theatre, Piedmont, W. Va.

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to

The Registry Bureau,
NEW YORK CLIPPER, 1604 Broadway, New York

..... Date.....

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my.....

entitled .....

for Registration.

NAME.....

ADDRESS.....

PLAYS

FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

MUSIC

Taken Down; Composed to Words.
Arranged for All Instruments.
Title Pages Designed, Plates Engraved.
Printed by All Processes.

PFEIFFER & GREENWALD
101 W. 42nd St., Suite 404-416, Unity Bldg., New York

We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of

GREAT NEW UNPUBLISHED SONG NUMBERS

We are certain we can supply you with the kind of song material you want to improve your act and will gladly demonstrate those which may prove available for use. This is your opportunity to identify yourself with a great song before it is sung by every Tom, Dick and Harry.

CALL OR WRITE TODAY

Gaiety Thea. Bldg. 1547 BROADWAY **KNICKERBOCKER HARMONY STUDIOS** E. S. S. Huntington Manager Boston

---

If You Dig Up AN IDEA

for a popular song

CASPER NATHAN

SPECIAL WRITER

will revise and complete it for publication. Send stamp for detailed explanation. 604 Garrick Bldg., Chicago, Ill.

THE GAZETTE SHOW PRINTING CO.

Theatrical type work of every description, including Heralds, Tonighters, Tack and Window Cards, Card Heralds, Cloth Banners, Half Sheets, One Sheets, Three Sheets type, etc. Write for samples and prices on your requirements.

We Do Commercial Printing, Too.

GAZETTE SHOW PRINTING COMPANY
Mattoon, Illinois, U. S. A.

Central Fibre Wardrobe

45 x 21 x 15
$45.00
45 x 21 x 23½
$50.00

Equal to the average $75.00 trunk and guaranteed.

CENTRAL TRUNK FACTORY
SIMONS & CO.
700 Arch St.
Phila.

TIGHTS

Silk Opera Hose and Stockings

Are Our Specialties

QUALITY the BEST and PRICES the LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spangles, Etc. Gold and Silver Trimmings. Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Siegman and Weil)
18-20 E. 27th St. New York

High Class
SECOND HAND GOWNS

L. GOODMAN
2315 S. State St., Chicago, Ill.

Weatherproof Photo Reproductions

50 sample postal cards prepaid $1.50, 50 sample 8x10s $5.50 prepaid. Three-day delivery. Send any photo to copy. FRANK BARBEAU, 35 East Bridge St., Oswego, N. Y.

A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville—Revues—Burlesque. Everyone furnished. Salesroom—1600 Broadway, Rector Building, Room 408, New York

---

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

THEATRE AND WOOD FOLDING CHAIRS.
New and Second Hand
Atlas Seating Co., 10 E. 43rd and 7 E. 42nd St., New York.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES.
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

MUSIC COMPOSED, ARRANGED.
Chas. L. Lewis, 429 Richmond St., Cincinnati, Ohio.

SCENERY.

SCHELL'S SCENIC STUDIO

581-583-585 South High St., Columbus, O.
De Flesh Scenic Studio, 447 Halsey St., Brooklyn, Phone Bedford 8594!

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York.

TENTS.
J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.
Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 634 8th Ave. (41st St.), N. Y.

VENTRILOQUIST FIGURES.
Ben Hobson, 271 West 150th St., New York City.

VIOLINS AND SUPPLIES.
August Gemünder & Sons, 141 W. 42nd St., N. Y.
John Friedrich & Bro., Inc., 279 Fifth Ave., N. Y.
S. Pfeiffer, 145 W. 44th St., N. Y. C.

TAYLOR TRUNKS

Send for Catalog

C. A. Taylor Trunk Works
28 E. RANDOLPH ST. 733 W. MADISON ST.
CHICAGO
210 W. 44 STREET NEW YORK, N.Y.

Submit your Song-Poems NOW for free examination and advice. We revise poems, compose music of any description, secure copyright and employ original methods for facilitating FREE PUBLICATION or outright SALE of songs under a certificate GUARANTEEING you satisfaction.

SONG WRITERS MANUAL & GUIDE SENT FREE

A Postal Card brings you a copy of our Free Booklet which tells you who we are, explains our methods and contains valuable information and instructions. This is your opportunity to learn the truth regarding the Song writing profession from a reliable and successful concern.

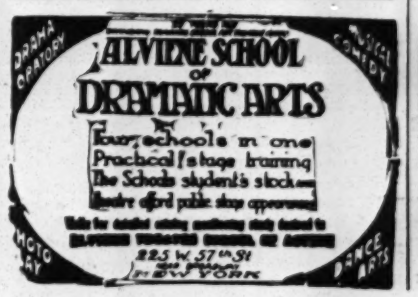
KNICKERBOCKER STUDIOS, 81 Gaiety Bldg., N. Y. City.

I. MILLER SHOES

THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.
ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.
WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WELL DRESSED.
1554 BROADWAY NEAR 46TH ST., N.Y.
Chicago Store STATE ST. cor. MONROE

PLAYS

VAUDEVILLE ACTS, ETC. N. Y. PLAY BUREAU, Tremont Theatre, N. Y. City. Stamp for catalog.



Bal's Dreadnaught

AT SUBMARINE PRICES

30 inch	$23.00	36 inch	$30.00
32 inch	24.00	38 inch	26.50
34 inch	25.00	40 inch	27.00
42 inch	$27.50		

WILLIAM BAL COMPANY

145 W. 45th St., N.Y. 4 W. 22d St., N.Y.

NEW CIRCULAR NOW READY

Mail Orders Filled Same Day Received
$5 Deposit Required

GOWNS FURS

ANDREWS, 506 S. State St., CHICAGO

PLAYS

List of Professional and Amateur Plays. Vaudeville Sketches, Monologs, Minstrel Material, Recitations, Dialogs, Make-up Goods, etc. CATALOG FREE.

FITZGERALD PUB. CORP'N.
Successor to Dick & Fitzgerald, 20 Ann St., New York.

SCENERY

Diamond Dye, Oil or Water Colors.
SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.

Telephones { 2963 / 2964 } Chelsea

Pierce-Arrow Trucks

JOSEPH F. REILLY

Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS

HOBOKEN, N. J.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

WILLIAM RUSSELL MEYERS

Vaudeville Author
202 Palace Theatre Building, New York.
References: Eddie Leonard, Geo. Felix, Knox Erickson, Gordon Eldred, and others.

Wardrobe Prop Trunks, $5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 23 W. 31st St., New York City

Shoe Jack's Shop

Estab. 1880

Sale of White Satin Slippers, $3.95
Other Shoes at Reduced Prices.
NO MAIL ORDERS
154 W. 45th St., N. Y. East of B'way Opp. Lyceum

WIGS

Human Hair, brand new, Irish, Dutch, Jew, 85c. each. Soubrette or Men's Dress Wig, $1.25, $1.75. Negro Wigs, 30c, 50c. Tights, $1. Paper Hats, Masks, doz. 35c, gross, $3.50. Catalogue Free.

G. KLIPPERT, MFR., 46 Cooper Sq., New York